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# THE BUSINESS OF WRITING

## A Practical Guide for Authors

By ROBERT CORTES HOLLIDAY  
and ALEXANDER VAN RENSSLAER

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UNDUE STRAINING FOR VARIETY is one of the mistakes into which writers are prone to fall. The skillful stylist will never seem to avoid a natural word for the mere purpose of securing variety, even though such word may involve repetition. The repetition is likely to be less conspicuous than would be the effort to avoid it.

We have heard boasts from writers who claimed that they never employed "said" in any combination in recording dialogue. Many times we have also read their stories and regretted the wasted effort that went into avoiding the offending monosyllable. The substitutes were frequently more objectionable than the avoided word itself, even if this were repeated to the point of monotony.

To the desk of an editor frequently come stories containing such passages of dialogue as this:

"I want you to promise me," he insisted.

"I am sorry," she disappointed him; "but I can not."

"Very well," he raged. "This ends everything between us."

"You are unreasonable," she asseverated.

"Not at all," he differed.

"But," she reminded, "I told you beforehand that

I could make no such promise."

"You have been known to change your mind be-

fore," he shrugged.

This is no exaggeration. Editors frequently pass upon stories written in similar style in dead earnest. Sometimes they accept them—but not often.

The experienced writer is rarely afraid of "said" and its almost equally common variants, "replied," "answered," "asked," "inquired," and the like. As a rule, these permit of sufficient variety, and when its omission does not confuse the sense, the explanatory phrase may be dropped altogether. A moderate amount of repetition of these words is not likely to be noticed by the reader, because they are so familiar. A style that fairly bristles with such words, though it may be capable of im-

provement, will attract less unfavorable attention than a style in which there is obvious straining to avoid them.

In glancing down a couple of representative columns of dialogue in exacting magazines picked up at random, we find the following series of expressions:

## EXAMPLE ONE

—she asked.  
—he said.  
—she answered with a sigh.  
—he said.  
—she said.  
—he cried.  
—he said uneasily.  
—he added.  
—she said.  
—said Dick.  
—she said.  
—asked Korwin.  
—repeated Korwin curiously.  
—asked Korwin.  
—said Ruth.  
—Ruth added.  
—said Ruth.  
—said Korwin gravely.  
—said Korwin.  
—said Korwin.  
—she said.  
She said: “——”  
—she said.  
—he added.

## EXAMPLE TWO

—she inquired in her soft, careful little voice.  
—said the young man briefly.  
—begged Miss Juliet.  
—breathed Miss Juliet.  
—suggested the young man, half questioning himself.  
—said Miss Juliet.  
—said Miss Juliet.  
—the young man admitted with the merest trace of affected boredom.  
—Miss Juliet told him, breathless.  
—he advised her kindly.  
—said Miss Juliet softly.  
—she answered him eagerly.  
—explained Miss Juliet.  
—said Miss Juliet.  
—Henley agreed cheerfully.  
—she continued, adorably sincere.  
—said Henley with a small grimace of distaste.  
—she explained flushing.  
—Miss Juliet's lips said primly.  
—said Henley.

It will be noted that in the second example there is a much more pronounced effort to convey to the reader fine shades of character drawing—to give just the tone and the manner of the speaker. But in neither case is there a noticeable tendency to avoid the word "said" and its more familiar substitutes. Both passages from which the above examples were chosen read naturally and smoothly. Imagine the "Miss Juliet" passage as it would read if the author had determined that the word "said" should not appear in her work—"briefed the young man" — "soft-pedaled Miss Juliet"—"primmed Miss Juliet's lips"! Yes, there are writers who commit such atrocities.

It should be noted also that in these same columns are many fragments of dialogue in which no explanatory clause occurs, the speech itself being of such a nature as to convey to the reader the identity of the speaker. Note again that in both cases the writer's preference seems to be for the adverbial modifier of the word indicating speech,

rather than for a verb that in itself contains the whole meaning. The exceptions are seemingly not sought but made necessary by the sense. "Said Miss Juliet begglingly" would not convey the right thought, hence "begged Miss Juliet" is employed; similarly, the variation, "breathed Miss Juliet" is almost necessitated because the right shade of meaning could be conveyed in no other way. In fact, "Miss Juliet told him, breathless," is employed further on, with entirely different effect. Whenever the sense permits, the author employs the simple form: "said the young man briefly," "she answered him eagerly." Yet there is no monotony of style. Even in example one, with its succession of only slightly modified "saids," the reader does not notice the repetition.

This is not an argument against variety, which is always welcome; it is merely a caution against overdoing it to such a degree that the style becomes strained.

Another caution in the same category might be directed against the overdone effort to avoid repeating the names of characters. When a man and a woman are in conversation, it is a simple matter to alternate "he said" with "Dick said," and "she said" with "Ruth said," thus securing some variety; but when two men are talking together "he said" will rarely do, because it does not ordinarily indicate which "he" is meant. The writer is thus forced to employ all sorts of expedients if he wishes to avoid repeating the name of the character. The result is often such a passage as this:

Walter Dale and Homer Jones were talking over boyhood days. "Do you remember the old swimming hole?" inquired the former.

"I should say I do," responded his companion. The first speaker puffed at his cigar reminiscently. "Many a ducking I've had in it," he commented.

"Yes," said the other, "and I'm afraid I helped to give you some of them."

The man who had acknowledged receiving the duckings looked up. "Oh, the score is even," he observed, and the ducker laughed.

Very ingenious in its avoidance of repetition, but also very awkward and amateurish. The names of the characters may be repeated several times without monotony, and the passage will read much more briskly with the awkward subterfuges eliminated. Thus:

Walter Dale and Homer Jones were talking over boyhood days. "Do you remember the old swimming hole?" inquired Dale.

"I should say I do," responded Jones.

Dale puffed at his cigar reminiscently. "Many a ducking I've had in it," he commented.

"Yes," said Jones, "and I'm afraid I helped to give you some of them."

Dale looked up. "Oh, I guess the score was about even between us," he observed, and Jones laughed.

"The other," "the former," and "the latter," should be banished from the writers vocabulary. They are awkward as usually employed, because so obviously used to avoid the repetition of a character's name. The best plan is to write the first draft of a story without making the least

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effort to avoid repetitions of names or of "saids." In giving the story its final revision prune away those that obtrude too obviously and the result will be a smooth-reading tale.

THE NEW TRADE, TECHNICAL, AND CLASS JOURNAL DEPARTMENT inaugurated with this issue of THE AUTHOR & JOURNALIST undoubtedly will meet with general favor. In offering readers a well-rounded program covering various phases of writing and selling, we have consistently published the best articles obtainable on writing for the trade and technical press. Our aim, as in other branches of the craft, has been to present material of value to the professional—the writer who "works in his shirtsleeves." When experienced writers in any field get together and "talk shop" there is an exchange of ideas which approximates the kind of thing we have sought for our contents. In addition, we have been constantly alert for market tips of importance to the trade-journal contributor.

For some time, however, we have been conscious of a sense of incompleteness in our coverage of the trade, technical, and class journal field, and it is to supplement our service in this direction that the new department has been launched. It will be a department of practical hints, interesting gossip about trade-journal writers and editors, and a forum for the exchange of ideas.

Such a department can be of greatest value only if it is authoritatively conducted. As editor of this department we have been fortunate in securing the services of Mr. John T. Bartlett. For many years Mr. Bartlett has specialized in writing for the trade, technical, and class journals, his forte being business news and features. Long before we knew him personally, we were familiar with his name, both through seeing it frequently in trade journals and through favorable comments on his work from various editors. Among leading periodicals in which he regularly appears are *Dry Goods Economist*, *Automotive Merchandising*, *Drug Topics*, *Gas Age Record*, *The Mailbag*, *Western Advertising*, *Hardware Retailer*, and *Bankers' Monthly*. He is the author of "Laughter: Its Significance to Advertisers," "Qualities of the Postscript," "A Dollar When Needed," "Pollyanna Letters," etc. From his home at Boulder, Colorado, he conducts the Bartlett Service, which syndicates national news and features in the trade, technical and class field. The Bartlett organization supplies editorial matter to approximately two hundred and twenty-five publications.

He will have the co-operation of THE AUTHOR & JOURNALIST staff in making his department of practical value.

SOME PARAGRAPHER recently propounded the question: "What has become of the old-fashioned bunco artist who used to sell gold bricks to the farmer?"

We can answer that question without hesitancy. Since the farmer became too sophisticated to fall for his lures, he has turned his attention to buncing the aspiring writer.

Any doubter would quickly be convinced after reading a substratum of mail that comes to our headquarters.

"I have wrote a book of beautiful poems," writes an aspirant for literary fame. "A publishing firm in Boston has accepted the book and says they will publish it for me if I will send them \$825 to pay half the cost. I am to get fifty per cent royalties."

Apparently the post-office regulations barring fraudulent use of the mails are of no value in curbing gentry of this type, for many of them have been operating for years. Such concerns, of course, are not publishers; they do not expect to sell any of the books, and they will "accept" any and everything that is offered. The price quoted the author for defraying "half" the cost of issuing a badly printed book is in itself exorbitant. But the inexperienced "author" assumes that he is being given the usual publishing terms. Aren't writers always speaking of their royalties, and doesn't this firm offer him fifty per cent royalties?

Many pathetic instances of those who have been victimized by these sharks have come to our attention. In no case that we know of did the author get back as much as five dollars in "royalties" as a result of his investment.

THE LATEST WRINKLE of this "publishing" dodge appears to have been evolved by a Chicago firm. A letter from a subscriber tells the story of its methods:

Not quite a year ago I joined the International Writers' League, and they commissioned me to write a book for the Johnson Publishing Company of Chicago. I spent a great deal of time on it after corresponding with the publishers, and submitted it. They then advised me they requested me to pay half of the printing costs. My part would be \$250. This was not mentioned in their correspondence with me. I am very much disappointed with their proposition.

The Johnson Publishing Company, as it appears from its stationery, is located at Suite 304, 81 E. Madison Street, Chicago, but was formerly at 5428 S. Wells Street. This is the address of the so-called "National Publishers," whose scheme for victimizing aspiring writers was discussed in our May issue. The letterhead bears the legend, "Publishers of the '50 Best' Yearly Books and Educational Booklets." In one of its "come-on" letters to a prospective client, the concern writes:

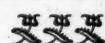
We always have the author share half the expenses of printing 5,000 copies of any of our books (\$250.) and we split the profits of each book which amounts to One dollar. WE GUARANTEE THE SALE OF 5,000 COPIES AT LEAST, so you lose absolutely nothing, we guarantee. If interested further, write us, and state your subjects again.

Yes, the old-fashioned bunco-steerer has found a more fertile field of endeavor.

# THE AUTHOR & JOURNALIST

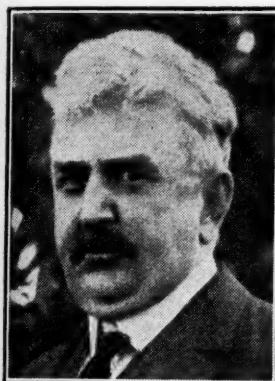


January, 1927



## Facts and Fakery in Fiction

BY RAYMOND S. SPEARS



RAYMOND S. SPEARS

IN examining notices of magazine requirements I emphasize one of the demanded qualities:

"*The Danger Trail* wants stories based on actual happenings."

"*Ace High* particularly wants Western novelettes ... by men who

know the West, its creeds, its customs, and its people."

"*The Black Mask* needs stories . . . plausible, convincing and realistic."

*Adventure Magazine*'s staff of editors includes experts whose personal experiences cover vast areas of the world's surface.

*The Youth's Companion* has occasionally sent me fiction to make sure the data was correct. Its stories are true in details.

Charles Agnew MacLean of *Popular Magazine* has accompanied many of its writers into their own "atmosphere" to judge their accuracy and authenticity.

*The West, Frontier, and Short Stories* editorial policy includes scrutiny of the reality as well as literary form of the fiction submitted.

Robert H. Davis—"Bob" he is affectionately called by writers who have benefited by his sometimes scathing rebukes—wrote me about one story: "This is a clumsy

fake." My memory is that I was historically accurate, but the yarn did not ring true.

Fiction House, Inc., editors are notably men of wide personal experience in diversified fields.

Robert Bridges, the keenly discriminating editor of *Scribner's Magazine*, told my father twenty or so years ago that I was doing the right thing, going to feud countries, down the Mississippi, through wilderness and romantic territories, seeking facts and atmosphere.

Let a writer make a slip in gun caliber, misname a trout fly, or err in handicraft or description, in sporting rules or historical record, and the final judge of fiction, the public or readers, will let the editors or author know about the failure to be true. Also, some people who think they know but don't will assail fiction because it does not conform to their limited or faulty observation.

The "True" magazines may be cited for their efforts to obtain real adventures to appease their readers' demand for verisimilitude, believableness. The use of facts in fiction is therefore legitimately to be weighed in the judgment of the fiction magazine critics.

There is, of course, the peril of being swamped in facts. Mr. MacLean, despite his own demand that his writers know their background, the locale, atmosphere and details of their stories, very clearly stated the case when he wrote me that my method imperiled the drama—the all-important story.

**A** WRITER must be convincing. Stories so authentic that "a man could sail a

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ship by them," or "run a line of traps for furs," or "look a native in the eye without blushing" must prove themselves true even to readers not familiar with the locale. In my own practice, if I detect even a faint, between-the-lines hint of doubt as to a story's authenticity, I either throw the story aside or rework it to include within its own boundaries the proof of its truth. I even quote sources, scientific records—though perhaps veiling an authority in dialect. I suspended for change a while ago, 75,000 words because my story was based on a supposition rendered not quite impossible, but most unlikely.

I verify my observations at first hand by works of reference. I have gone a thousand miles to see button blanks cut from mussel shells—have traveled three weeks to obtain three hours' first-hand examination. With ten per cent personal study, I can use ninety per cent in working library facts. A writer needs first-hand information with which to check newspaper, magazine, and book writers on a subject such as trapping, logging, wildcraft of any kind.

Drama will carry a story; data won't. But accuracy in drama is a feature of literary classics. Great poetry often contains a fact to every five words. Kipling's "Bell Buoy," "Mandalay," "If," "The Female of the Species," are spiritually and materially authentic. Shelley's "Cloud" is as accurate as a weather report. Great fiction and great history run parallel in fact contents. It was not so much the drama which made Lewis's "Main Street" important as it was the exposure of the hide-bound, self-satisfied narrowness toward innovation and breadth of mind. The wine-dark sea of Homer is an indication of what I mean by an authentic fact. Another is the shattering of his glass stock in trade when the dreaming vendor in the Arabian Nights, in pride of success, spurned a slave in his vision.

Consider:

Ages of rain had run down the slope, circling, eddying in depressions, wearing deep round holes. There had been dry seasons, accumulations of dust, wind-blown seeds and cedars rose wonderfully out of solid rock. But these were not beautiful cedars. They were gnarled, twisted, weird contortions, as if growth were torture, dead at the tops, shrunken, grey and old. Theirs had been a bitter fight.

And then:

The Green river valley is rather bleak and in-

hospitable, and does not seem to invite agricultural development. In character it resembles the Red Desert in many ways, but is less intensified, particularly in the aridity and alkalinity of its soils. Owing to erosion, there is little valley land and this is partly used in the cultivation of forage crops.

Also:

This is an open, deeply eroded region of barren valleys and branch lands, or bare mesas and variously colored bad lands, buttes and bluffs, whose zonal position is best defined by its conspicuous vegetation, chiefly that common to the Red Desert.

**T**WO of these descriptions are "scientific" and one is "fictitious." I leave it to those who scoff at facts in fiction to choose which is which. The best picture is from fiction, and easily identified. If I had chosen from Dr. Coue's, or Hayden's Survey, or even been careful to exclude certain internal resemblances, I could safely defy a critic to pick the science or the fiction. I purposely contrasted the spirit of fiction and the spirit of science in order to make my point plain.

In "Gun Gospel," W. D. Hoffman makes striking use of a certain species of grass which grew only in a certain valley. He uses a wisp caught in a rope honda to betray a killer who had come a hundred miles from the range of that particular species of plant. In order to write this story of Southern New Mexico, Mr. Hoffman incorporated thus directly probably 15,000 countable items of data, which he selected from a sum total in excess of 500,000 facts. This is not exact, but anyone can count details, and estimate from qualifying terms and phrases the unused groups of records, features, matters that had to be known definitely in order to use the particular ones told. The assembling of data may be unconscious. A man does not know his own mental possessions. As a newspaper man in El Paso, Hoffman's daily output of copy ran about 100 facts to the column, at least. Unused data, often the very things best for fiction, would mean 500 to 1000 facts assembled daily by the reporter. At a column a day, more than 36,400 facts—from names to legal procedure—were printed annually. He averaged more than two columns a day, however. Glancing through his clippings, reports, books, and working library warehouse, he has immediately available literally millions of facts.

In my own experience, "The Levee Holds," printed in *Collier's Weekly*, contains about 6000 words, with about 400 facts specified. In the background is a Spring Tide of the Mississippi. I spent seven months in row-boats and shanty-boats on the river, gathering river data, 300,000 words in two notebooks. Of this grouping of long-hand personal observation data, I used, I suppose, about forty facts out of the more than 40,000. I had read probably 50,000 pages of river lore, including Mississippi River Commission Reports, with their tables of costs, columns of run-off figures, reports of levee district engineers, Weather Bureau flood records, Humphreys and Abbot, Congressional Committee investigations, etc.

Had I been content to skim over such questions as the solid contents of river water at flood and low marks, run-offs at Cairo, St. Louis, Memphis or Vicksburg, and the tools used, I might have failed to grasp a true color for a phrase or sentence. Perhaps often my only thanks is some editor's wish that my drama was as good as my intimate acquaintance with my subject, or the nod of some reader off yonder as he recognizes my exactness of truth. Having so many lacks, I've seen my accuracy excuse in stories weaknesses I could not help. The truth is that in some particulars fiction dares to tell what many refuse to say frankly in documents.

"Alice in Wonderland" and "Through the Looking Glass" are equally exact in political truthfulness with their author's mathematical works—and are more interesting, memorable.

WHEN Rex Beach wrote "The Spoilers" he dealt with a subject familiar to him. My memory is that he was historically "true," his very characters drawn from facts more authentic than some court records, and more honest than the testimony of some witnesses. The book gave a vividly accurate idea of Alaskan life.

But there is a marked contrast between "The Spoilers" and "Padlocked," his recent book, a difference partly of authenticity, partly of temper. My feeling, based on thirty years' political effort and study, is that Mr. Beach in "Padlocked" has mistaken narrowness for hypocrisy, this error curiously misleading him in using phenomena connected with the efforts of workers

in public affairs. Mr. Beach was too sure he knew enough about hypocrites and repeatedly yields (I suggest) to the temptation to use his imagination instead of facts. He betrays his own uneasiness to cover lack of psychological data and impartial note-book work, by his curiously significant displays of verbal vehemence. Irvin Cobb, master of kindly sympathy and generous investigation, makes precisely the same error in directing a similar character in one of his short-stories. No writer, however able, can cover lack of ample, accurate material. Impressions, guesses, mere appearances won't do. Miss Ferber, in the grim, set, seemingly cold old Puritan straight-back of "Show Boat," has set a standard for every writer in the matter of careful integrity.

Fakery appears in fiction chiefly through pretended, "made up" data. Advantage is taken of editors who may not know how Ozark mountaineers became the most accurate marksmen with revolvers, nor the shrub names of the Big Bend of Texas, nor the precise ballistics of a 30-30 rifle projectile—its range or trajectory or killing power. A writer need not kill a man to know the feeling of a murderer—perhaps he must be permitted to adapt some other remorse for the purpose. But in delving into subjects entirely beyond our personal experience we can fake or we can be true.

We must check and correct even our first-hand materials by comparison with the investigations of others. In answering more than 60,000 questions, I have made more than ten thousand comparisons of authorities, besides noting my own experiences and practices in outdoor and wildcraft lines, to obtain accuracy. I am obliged to know fundamentals to some extent, but I reinforce at every point possible for nicety. For example, I discuss the wolf characteristics of Green Timber Canada and the same beast's characteristics in deserts west of the Rockies. A thorough student can foresee conditions in remote regions by study. That is why fiction frequently gives a more accurate picture in local color than newspapers, histories, monographs, government reports or other literature.

There is no excuse for faking. One can obtain in a few pounds of books the essential accuracy, the historical background. It is not fair to readers, nor honest treatment of editors to "make up" what is beyond the province of a writer's imagination—the

commonplace facts of occupation, topography, characteristics, conditions. A local daily read and clipped for characteristics will in a year give one the regional slant, viewpoint, and general conditions.

Writers of great power obtain their most splendid effects with simple, honest, habitual truth. The air of distinction which marks great literature comes from a spiritual quality, and emotion woven through the fabric of actualities. A man trying to substitute meagreness of knowledge for genuine attainments simply wastes his years in falsehood. He need only walk the streets, notebook in hand, to correct his evil business—unless he happens to belong to what somebody calls the New Jersey school of Wild Western writers. I've heard wonder expressed if the actualities of the prairies, mountains, deserts have not been lost in the

falsely distorted pictures presented by fakers to some editorial staffs.

**A** STORY has three features, or ingredients: data, form and spirit. I suggest that well-balanced successful literature has substance, structure and inspiration. Lack of any one insures worthlessness. Faked data, pseudo-inspiration or forced feeling, and formlessness are the various weaknesses.

If one does not seek variety of interests, a few facts will serve. Great depth and breadth can be obtained within the scope of a specialty. One tree, a butterfly, the optics of the shadow of a stone which falls purple in the desert, can be made to serve for a noble and elevating theme of fiction. But the truth of trees, or butterflies or even shadows cannot be imagined or faked—it must be learned.



## Writing for the "Fan" Magazines

BY HAL K. WELLS

**T**HE best way for a writer to prepare himself to contribute successfully to any motion picture "fan" magazine is to pack all his personal belongings and his portable typewriter into the nearest trunk, and move to Hollywood.

The second best way is to move to New York City.

As for the third best way—there isn't any.

A would-be "fan" magazine contributor who lacks the advantage of living in either Hollywood or New York has about as much chance for a successful career as a newly-hatched gold-fish in the Mojave Desert.

In no other branch of the popular magazine field are the requirements so peculiarly geographic, and is the possible locale so rigidly restricted. It is this element which causes the average writer to find a closed door where he expected to find a reasonably wide and lucrative market.

The market is there—but only for the writer who is fortunately enough situated to take advantage of it. Nor is the lucre lacking. With an average scale of two or three

cents a word, the larger "fan" magazines offer rates that should be attractive to any ordinary scribe.

There are at the present time five well-established "fan" magazines with large national circulations. These five, with their addresses and editors, are: *Motion Picture Classic*, 175 Duffield St., Brooklyn, N. Y., Laurence M. Reid; *Motion Picture Magazine*, 175 Duffield St., Brooklyn, N. Y., Adele Whitely Fletcher; *Photoplay*, 221 West 57th St., New York City, James R. Quirk; *Picture Play*, 79 Seventh Ave., New York City, Norbert Lusk; *Screenland*, 145 West 57th St., New York City, Eliot Keen.

Exclusive of reviews, "gossip" columns, and other regular staff features, this group uses a total of between seventy-five and a hundred miscellaneous stories each month. It is a conservative estimate to say that at least ninety-nine per cent of these stories are written actually on the spot in either New York or Hollywood. And at least ninety-five per cent of them were sold before they were ever written. The regular "fan" maga-

zine writer very seldom touches a story unless he has received a definite assignment for it.

The regular departments of any motion picture "fan" magazine include reviews, questions-and-answers, editorials, "gossip" or general news columns, and pictorial layouts. These are contributed entirely by staff writers, and do not offer the slightest loophole for the free-lance.

Nor has the free-lance a one-in-a-thousand chance of placing an interview. Interviews—or "personality stories," as they are now called—are written entirely on assignment, and such assignments are never given the newcomer. After a free-lance writer has proved the value of his work along other "fan" magazine lines, however, he may reasonably expect to receive an occasional assignment for a personality story.

THE process of elimination I have sketched in the last two paragraphs leaves only one big class of "fan" magazine material, the general feature story. It is in this type of work that the newcomer must first win his spurs.

In general feature stories the idea is everything. A catchy title, an opportunity for the use of effective art, and a distinctly new slant in approaching the subject, are the main essentials in developing the idea. The stories may be critical, topical, statistical, romantic, or whimsical; they may be little more than disguised interviews, quoting a single player, or they may be a symposium of a dozen opinions; or, if the writer is good enough to get away with it, they may feature no opinions save his own.

The possibilities in this field are nearly limitless. The best way to illustrate likely subjects is to quote a few stories that have been published during the past year.

"Hollywood's Pet Extravagances" was a good example of the typical symposium story. This recounted the pet foibles of a score of well-known players, and was liberally illustrated with specially posed art. "Villainy Versus Lunacy" was another typical symposium. This was based on the idea that the old-time screen villain was little more than a lunatic as compared to the really intelligent "heavy" delineations of the present day, and was developed by direct quotations from half a dozen of the screen's leading villains.

"Why I Envy Bill Hart" was a typical example of a feature story based on a single player. The sole value of this story came from the fact that the man making the title statement is famous for anything but Western roles, being one of the outstanding well-groomed, immaculate, society types in film-dom. Contrasting art, showing formal evening attire and Western costumes, helped to carry the idea.

"Just What Is a Laugh Really Worth?" gave the dollars-and-cents cost of a number of typical laugh scenes in current comedy productions, and was illustrated by "still" pictures of the scenes in question.

"Ladies of Peril" presented the little-known group of girls who play heroines for Western stars, and was garnished with personal narratives of narrow escapes from death or serious injury. "Ladies of Laughter" did a similar office for leading ladies in comedy work, with opinions from authorities as to why so few girls ever become comedy stars in their own right.

These stories, chosen at random from recent "fan" magazine issues, are typical examples of salable ideas. An hour's study of current magazines in the field will give a dozen others.

AND now comes an essential factor that very few would-be contributors realize. No matter how good you may believe your idea to be, do not write your story or even collect the material for it until you have a definite assignment for that story from some editor. An unsolicited free-lance story has a little less than one chance in a hundred of ever finding a "fan" magazine home.

Select the "fan" magazine for which you believe your idea best fitted. Then write the editor of that magazine, briefly outlining the idea and your plans for developing it. It is a good plan to include three or four ideas in the same letter.

If the editor is unacquainted with your work, outline briefly what you have already accomplished in the national magazine field, in order that he may decide whether you are capable of developing your idea in acceptable fashion should he give you the "go ahead" sign. If you have had nothing published previously it is hardly worth while writing to a "fan" magazine editor. For, frankly, the field is not one for a rank beginner. With a score of trained writers not

only available but already on salary, there is no reason why an editor should take a chance on a totally unknown writer. He may offer to buy the idea, but with the stipulation that some one else does the story.

For the writer who has already turned out salable work in other fields, however, the "fan" magazine editor usually has a cordial welcome, provided the newcomer's ideas are worth while. Once the assignment is received, the rest is easy. The editor will tell you the number of words desired, and may add a hint or two as to possible treatment.

It is best to get to work on the assignment as soon as possible, for time is an important factor in "fan" magazine work. Get in touch with the publicity departments of the various studios from which you wish material. Tell them the magazine assigning the story, and explain exactly what you want. They will do the rest. If you require interviews with players, they will make your appointments. If you need data or statistics of any kind, they will get them for you. In short, if you have a definite assignment for a story the publicity men will do everything in their power to help you put that story over.

A full art layout should accompany your story. Here again the publicity departments are invaluable. They will provide you with all the pictures you possibly need, and more. Most of the required art will be found in

the publicity files. If special art is required, this will be posed and furnished to you gratis.

In writing your story, try to avoid a heavy style. A light whimsical touch, with plenty of humor, is a characteristic of nearly all successful "fan" magazine work. Fifteen hundred words is the conventional story length, though it may occasionally run as high as twenty-five hundred.

Send your story and pictures together in a photomailer directly to the editor who has made the assignment. Include a brief personal note to indicate that it is an assigned story.

**R**ATES among the "Big Five" vary from twenty-five to one hundred dollars a story. Thirty or thirty-five dollars is a fair price for a first contribution. All five of these magazines pay practically on acceptance.

Due to the large number of staff writers working on salary, it is hardly possible for a free-lance to make a very satisfactory living from "fan" magazine work alone. But for the reasonably experienced writer who is fortunate enough to live within commuting distance of either the New York or the Hollywood studios, the "fan" magazine field offers a relatively easy and interesting way to add fifty or a hundred dollars to his monthly income.



## The Triolet

BY ANTON ROMATKA

**D**EAR triolet, one must contrive  
To nail you down with lyric zest.  
In lines with stresses three to five,  
Dear triolet, one must contrive  
To catch your singing soul alive.  
With iambs, trochees, anapest,  
Dear triolet, one must contrive  
To nail you down with lyric zest.

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to you

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ALBERT WILLIAM STONE

“ARE editors  
willing to help  
authors with sug-  
gestions?”

In answer to  
the above question, propounded  
in the first of the  
present series of  
articles, which  
was printed in the  
August AUTHOR  
& JOURNALIST,  
the writer an-  
swered as fol-  
lows:

“They are, invariably. In fact, they welcome the opportunity to do so.”

I based this conclusion upon impressions incidental to a number of personal chats with editors while in New York City several months ago. A query from a reader, however, indicates that some misapprehension may exist regarding the statement. This reader has written in to say that her experience does not bear out mine. Editors have not displayed any eagerness to aid her in any such manner, she declares. When she called one editor's attention to what this writer had said, he replied that he was entirely too busy to criticize the many manuscripts that came to his desk. As this editor happens to be on the staff of *The Saturday Evening Post*, there is no doubt whatever but that he stated the exact situation.

My assertion should have been more comprehensively qualified than it was, of course. Several years ago Robert H. Davis, then managing editor of the Munsey publications, wrote me that a total of forty thousand manuscripts was received by the editors of

the Munsey group annually. Other magazine publishing houses today receive even more. It would be a manifest impossibility for these editors to offer many suggestions regarding changes in more than a small proportion of so many stories, no matter how “willing” they might be to do so. Human capacity has a limit.

In last month's issue of THE AUTHOR & JOURNALIST there appeared an article by Arthur E. Scott, editor of *Top-Notch Magazine*. Among other helpful things he said this:

“As the editor of a popular magazine, I get a number of letters and a good many personal calls from would-be authors, and I never have any hesitation in putting before them all the difficulties that lie between a writer and success. \* \* \* If \* \* \* they tell me they are not afraid of the work ahead and that they just *have* to write, then I know that possibly I have struck an author in the making, and I am willing to give him all the aid in my power.”

Mr. Scott, I think, has set forth the issue clearly. Obviously he cannot give personal attention to every writer who sends in a story for his consideration and asks for suggestions. But after he has become convinced that the writer possesses the talent, command of language, creative ability, imagination, and staying qualities essential to progress in authorship—ah! That is a different story. Now he is not only “willing” to help the aspiring one with helpful suggestions, but he makes it perfectly clear that he welcomes the opportunity to do so.

In other words, a process of elimination must perforce be resorted to. There are of course, thousands of persons bombarding the magazines with material who have few,

if any, qualifications for successful authorship. Their literary efforts show this lack. Some of our most highly educated persons fail utterly when they attempt to write fiction. As Mr. Scott points out, they may lack imagination, creative ability and the capacity for employing language convincingly. The most helpful suggestion they could receive, perhaps, would be to cease their efforts in this direction.

Each year a new crop of promising young authors appears. You may be sure that they are "the survival of the fittest." They have started side by side with hundreds, and perhaps thousands, of others who have thus far failed to sell any of their product. It is these promising, persistent, talented few who get the helpful suggestions from the editors. The others have not yet fought their way far enough out of the ruck to engage special editorial attention.

With a single exception, all the editors I talked with in New York specified the necessity of careful study of their respective magazines as an essential to successful disposal of manuscripts to them.

Authors who meet this requirement, they told me, are the ones who receive the earliest editorial attention and help. If a story received comes within the exactions of the magazine's policies, is neatly typed and spaced and adequately margined, employs the particular style of capitalization required, bears evidences of having been carefully conceived, does not violate the modern standards of literary ethics, is compactly built, and so on—why shouldn't the editor be favorably impressed? As a matter of fact, he is likely to be immensely flattered. The chances are fifty to one that he will pause in the grind of his duties to dictate a letter to the author—if he does not actually buy the yarn—and offer some of the "helpful suggestions" we are talking about. He will have discovered an author in the making, as Mr. Scott cites, and will be anxious to help develop that promising tyro.

The competition among writers in the fields of fiction is exceptionally keen. But be of good cheer—you will forge ahead in the race if you have the necessary qualifications and give your chosen profession the same amount of energy and study that you would give to any other. Let me particularly emphasize the word *study*. That means something more than just writing your own special brand of fiction and try-

ing to induce an editor to buy it. A law student would never gain admittance to the bar by any such method.

Years ago, before I had sold my first story, Matthew White, Jr., rejected one of my hopeful offerings with the following comment:

"Two things I like about this story are its Western atmosphere, and its brevity—two thousand five hundred words. \* \* \* If these hints are of any value to you, try us again."

While I was talking to a certain well-known editor, on the occasion of my New York visit, reference was made to the work of a prolific writer. He is one of the "fiction foundries" of the profession, turning out many hundreds of thousands of words annually. This editor, it appeared, cares only moderately for the author's work, notwithstanding which he buys quite a bit of it every year.

"The reason?" he repeated. "Why, he submits a lot of stories so short that they are valuable to me as fillers. One of the hardest jobs an editor has, according to my experience, is to find really short stories."

The cardinal failing of the average short-story writer is prolixity, this editor declared. "Ropey" yarns are the rule rather than the exception. Short-stories are always in more demand than serials, novels or novlettes, but *long* short-stories, running to awkward lengths between 6000 and 15,000 words, have the smallest chance of sale unless they are exceptionally strong as to plot and compactness. There are authors, to be sure, who succeed in selling this type of story with flattering regularity; but they sell in *spite* of their unsuitability as to length, rather than because of the latter.

"More *short* short-stories; that's what we want!" cry the editors.

I know a young author who received three cents a word for his first sale, from an all-fiction magazine editor. I congratulated him, not without considerable envy. A few months later another writing acquaintance, in the same city, sold *his* first story to another all-fiction magazine—and he, too, received three cents a word.

In each case the check was for \$75, and the story was 2500 words in length. Not long afterward a third literary friend sold a story to the first-cited magazine. It was one of the longer variety. The check was a fairly generous one; but when he computed it on a word-rate basis, he found that he

had received only a trifle more than one cent a word.

Still another friend of mine sold a story to a widely-circulated magazine, receiving about a cent and a half a word. Encouraged by his success—he was at the time a neophyte at the game—he submitted a second yarn, this time about twice as long as the first one. To his consternation his check was less than the one sent him for the first, and shorter, story. He wrote a protesting inquiry. The editor replied:

"Your second story was really longer than we usually care to print in our magazine. Therefore it is worth less to us than the shorter one. That is why your second check was smaller than the first."

The moral to all this is, obviously: "Hold your stories down in length." Even if they have less of actual merit, your chances of sale are relatively greater. If your story idea has real merit, on the other hand, and you are able to judge it fairly as such, you will be reasonably safe in using as many words in the telling as seem necessary to adequate portrayal.

There seems to be a lot of misunderstanding as to the proper classification of certain magazines sometimes designated as "highbrow," when perhaps they should be known merely as "high class," or "higher class."

I refer to such publications as *The Saturday Evening Post*, *Hearst's International*, *The American*, *Pictorial Review*, *The Red Book*, etc., as distinguished from *The Century*, *Atlantic Monthly*, *Harper's*, *The American Mercury*, and *Scribner's*.

The last-named five are distinctly "highbrow." They have a high literary standard, and cater only to the most discriminating readers. Their circulations doubtless do not compare, in quantity, with those of the first-named group. And the experience of writers of my acquaintance who have sold them material indicates that very high rates cannot be expected, although their rates as a rule go considerably beyond those paid by the all-fiction magazines.

The first-named group may be considered as "higher-class" than the wood-pulp magazines. Not long ago a certain popular writer of my acquaintance gleefully showed me a letter from one of them, offering him a thousand dollars for a short-story of about 7500 words. Such rates are out of the question from any but magazines of im-

mense circulations and heavy advertising patronage. They are perhaps "higher-class," but they can hardly be called "highbrow." Sales of fiction to these publications are apt to be few and far between.

IT seems to me that personal contact with editors does much to stimulate story-writing effort. I have been increasingly conscious of this since the New York visit. I brought away some very pleasant impressions, and I frequently find myself taking greater pains with a story than I used to do, because I have in mind the personality of the editor to whom I am about to submit it.

I think I realize, as never before, the exacting requirements with which the average editor is hedged about. These range from reader - demands to business - office limitations. When he buys a story from a new author he is taking a risk, betting his story-judgment against the probable reception of the yarn by the readers. He may lose his bet; sometimes, indeed, he does. His value in his position lies in his ability to select and print winners.

This means, of course, that a writer should look beyond his own selfish interests when he writes and submits a story to an editor. He should bear in mind that the editor's job is to produce a magazine for which people will pay their money, and not rue their outlay of time and cash. He cannot produce such a magazine with shoddy material; and he cannot get first-class material unless writers produce it. Therefore the writer and the editor are indispensable to each other. The nearer the writer comes to producing salable material, the more the editor will come to depend upon him.

I am thoroughly convinced that the conviction of so many aspiring authors that the unknown writer "has no chance" is utterly without foundation. Scarcely a month goes by that a new magazine is not launched. A fair proportion of them survive. Where there was one magazine published in New York a few years ago there are forty today. Many millions of words are purchased by these magazines every month. The so-called "unknown" author is more eagerly welcomed now than ever before.

In my own experience, I recall that a fellow-writer, who is now a national literary celebrity, once offered to aid me by recommending me to an editor to whom I had sold several stories. A little later, sure

enough, I received a letter from this editor, telling me that my author-friend had dropped into his office and told him of knowing me personally.

"He says you're all right," the letter said. "Bully for you; I'll help you all I can." And then he proceeded to reject my stories with such speed and precision that I almost decided to quit trying. It took me a long time to live down that well-meant recommendation, and to get back on my feet. I really believe that after the "boost" that editor scrutinized my offerings with a jaundiced eye. Certainly he established a record for steady and uninterrupted rejections from then on.

I know of one case in which an author, who has been producing salable work for years, refuses to have any personal relations with an editor to whom he has sold a great deal of stuff. The author, as I understand it, once took offense at what he branded as "careless" the handling of a situation in one of his stories, and protested so violently that the editor, who is as human as anybody else, retaliated in kind. The mistake had not been his fault, but the author insisted that it had been. The "tiff" wound up as many others have, before and since. The two don't speak to each other unless it is absolutely necessary.

But does this strained personal relation make any difference in their professional dealings? It does not. The editor buys the author's contributions as regularly as before, and is glad to get them. When he reads one of the author's offerings he does so without prejudice. The reason is simple.

"I'm here to turn out the best magazine I am capable of getting together," he explains. "This author turns out the kind of stories my readers like. He helps me to produce a salable book. It is my job to buy his stories, and print them, regardless of my personal feelings. I can't afford to take any other attitude."

Since my return home the conviction has grown upon me that fiction-writers, upon however small a scale, are performing a very definite service in contributing to the great program of clean, legitimate entertainment of millions of people in America. One senses this when he views the mammoth scale upon which magazines and books are manufactured in New York.

Recently a helper on the ice wagon which supplies my home paused to tell me something just after he had replenished the ice box. He is a little fellow, well past middle age, and slightly crippled. He does not look like a man who has had an overabundance of the good things of life. I am quite sure that he has no surplus to spend on automobiles, radios or picture shows.

"I read one of your stories in the—— magazine last night," he informed me. "I read that magazine right along. Thought you might like to know."

He left me with more of a glow in my heart than he could possibly guess. He can buy the magazine in question for fifteen cents, and it will supply him with reading entertainment for several nights out of the week. I find myself feeling grateful that I am privileged to have an humble part in providing it for him!



## Rambling Confessions of a Reluctant Editor

BY OSCAR GRAEVE

*Editor of Everybody's*

SOME men, I understand, work to be an editor all their lives and some men have editorship thrust upon them. I was hired by the Butterick Publishing Company for an entirely different purpose, but one day

somebody terribly important came along and caught me gazing idly out of the window at the ships on the East River and said, "You're not very busy, are you? Well, you've got to be editor of *Everybody's*."

It was a shock. *Everybody's* was to be changed. It hadn't done so well during the past few years so it was decided to get it out as inexpensively as possible—as well as possible, of course, but also as inexpensively. It was to be an all-fiction magazine printed on fairly cheap paper and the fiction was to be adventurous in character.

That's all I knew. That's all anybody knew. "Go ahead!" I was told.

I'll repeat, this was a shock. In my youth—I'm now well on in the thirties—I had been an ardent reader of *The Saturday Evening Post*, of *Collier's*, of *The Cosmopolitan* and other widely popular magazines. But as I grew up mentally, so I flattered myself, I turned away from these magazines and read *The American Mercury*, *The Century* and *Harper's*. Of course I read Joseph Conrad despite the fact that he was a writer of stories of adventure, but at the same time I much preferred John Galsworthy to Robert Louis Stevenson—and now I was made editor of a magazine that was to be the sort of magazine that even in my youth I had never read.

Then, and it didn't take long, I woke up! I had been, I discovered, the worst sort of snob, a mental snob.

And day by day, I became more interested in the job.

Of course, as everyone can well appreciate, the bulk of contributions any magazine receives is pretty awful, but in the flood of the day's mail every once in a while something good pops in.

Besides this, *Adventure*, another Butterick publication, you know, sends me in stuff that for one reason or another just misses its requirements.

I became enthusiastic very soon because when these stories are good they are so very good. There's nothing "precious" about a good *Adventure* story, nothing high-falutin. Above everything, it has vitality.

As I write this, the December *Everybody's* is on the newsstand. It isn't so good. It was prepared hastily, thrown together hurriedly, illustrated quickly. But *Everybody's* is going to be good. It's going to be damned good.

A dummy of the February issue is before me and to me it looks perfectly swell. And there's a change in attitude for you from my first point of view.

What sort of stories do we want? All sorts! I'm addressing a Western audience so it's apropos to say we want good Western stories—but I'd rather have the unconventional Western story than the conventional. And let your sense of humor play its part! In the swell February number of *Everybody's* there's a story of the West that's beautifully humorous. Its title is "The Bungaloobooohoo Lion," its author John Dudley Phelps. I'd like more stories of that sort.

But, of course, you've got to have a well-balanced editorial program. Sea stories are "out," they tell me. But I want sea stories and mystery stories and war stories and stories of goings-on in every last country on God's green earth.

*Everybody's* isn't going to be a bit high-brow, but it is going to be a bit high-hat. It's going to demand the best stories of its kind available. And, in time, I hope it's going to be a mark of distinction for a writer of adventure stories to have his name appear in *Everybody's*.



## ON OBSERVING A PROSPERING WRITER

**T**HERE is one man in my town who is making money by writing. Often I sit and watch him hovering over a faithful old typewriter, directing his index fingers towards the keys with deft, hammerlike swings. His brow is ponderous and his skin swarthy. I sit and remind myself that classic tragedy, Platonic dialogue, the *Iliad* and the *Odyssey* are the work of penstrokes of his race. On and on he clicks—there in the corner—his face towards the street and the ocean of afternoon sunlight. And now his writing is done. I see him rise from his stool, gather up the manuscript and face about.

"Come, Augustine!"

Thereupon the dinner menus for Gorgina's Manhattan Cafe are once more distributed.

THE AUTHOR & JOURNALIST'S  
**LITERARY MARKET TIPS**  
GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

*World's Work*, Garden City, L. I., N. Y., has become almost a new magazine and will henceforth be classed as a current-event periodical. The new policy includes pictures with every article, timely material in new fields, and articles by outstanding figures of the world. Arthur Page has resigned his position as editor and as vice-president of the Doubleday, Page & Company, to become vice-president of the American Telephone and Telegraph Company. The change in policy will take place commencing with the January issue.

*The Red Book Magazine*, 36 S. State Street, Chicago, announces that it has changed its policy to include not only the drama of fiction but the drama of fact. The expansion of its original editorial plan means that it now uses articles "vibrant with life and written by the greatest authorities on the subjects treated."

*Frontier Stories* (formerly *The Frontier*), Garden City, N. Y., through Harry E. Maule, editor, informs contributors: "From the nature of stories received, letters from authors, and our conversations with authors, it has become apparent that a great many writers have rather an erroneous idea of the nature of material desired for this magazine. This letter is sent in an effort to help you visualize our needs better, thereby giving you a better market with us and helping us to get a bigger and better supply of the kind of stories we need most. We must emphasize again that *Frontier Stories* (as we are now using the title) is a fiction magazine. The non-fiction, article material we use necessarily can occupy but a small part of our space, and such as we do use must be as breezy and interesting as the fiction itself. Moreover, it must supplement the fiction by giving the fact background upon which frontier fiction is based. We want articles but they must be short, within 4000 or 5000 words, and they must hold the interest. Many writers have seemed to think that because they were writing an article of a factual nature, they were thereby required to be heavy, dull and muscle-bound by the history they were handling. In the fiction, perhaps we have one way and another let the idea get about that we wanted stories with a serious pioneering vein in them and that unless they did have some such weighty theme they were out for us. Not so. Of course *Frontier Stories* wants some serious and thematic fiction. Every magazine needs variety. But just because we want a proportion of the serious pioneering sort of thing is no reason why we are not open to

frontier stories of the lighter and more melodramatic sort as well. *Frontier Stories* in our view embraces tales of all the frontier, the West, the North, South and Central America, the Far East, the South Seas, Africa, Borneo, the Sea, etc., of all sorts, grave or gay, tragic or humorous—just so they are stories of adventure. On the historical side we really prefer the story that needs no date which carries the illusion of taking place within our own time. Even so, the matter of variety enters again, and if a story of olden times has the plot, the action, the human interest as well as the authenticity to hold the reader, we are glad to have it. Experience with our readers shows that the historical story will be popular only if as a story it holds the interest in a firm grip. Cloak and sword, to use a figure of speech, will not get the reader's interest as subject-matter if the story doesn't interest him. The matter of the Indian story is always a question for *Frontier Stories*. We are glad to have one now and then, but our readers do not show any preference for the all-Indian story which does not have a white man as a hero. Consequently we go easy on the Indian story as such. Indians must necessarily appear in certain Western stories, but it is more popular with the reader if they appear rather as subordinate characters than leading ones. Therefore we are a wider market for you than you perhaps thought. In length *Frontier Stories* can use complete novels of 40,000 to 50,000 words, novelettes, short-stories of 4000 to 10,000 words, and fillers up to 500 words. We use no serials. Remember that, as with all the other Doubleday, Page & Company magazines, you will get a prompt decision and payment on acceptance."

*North-West Stories*, 461 Eighth Avenue, New York, announces that during the next thirty days it wants to send out checks for two Western and two Northern novelettes of 20,000 to 30,000 words, 25,000 preferred; two or three Trail Tales, and a score or two of shorts. A Western serial of 50,000 to 60,000 words will also be needed in the near future. All stories should be swift-moving, and have their fair share of drama and suspense—but woman or some other form of sentimental interest is also imperative. *North-West* makes few exceptions to this rule. The feel of the great outdoor is another element wanted by this magazine.

*The International Book Review*, a publication of Funk & Wagnalls, New York, has discontinued publication.

*Film Fun*, 627 W. Forty-third Street, New York, has been purchased by George T. Delacorte, Jr., owner of the Dell Fiction Group. The new address is that of the other Dell magazines, 461 Eighth Avenue, New York.

*Ainslee's Magazine*, 79 Seventh Avenue, New York, has combined with *Far West Illustrated* of the same address, a Street & Smith publication, edited by Frank E. Blackwell, and using Western fiction exclusively.

*Foreign Service*, V. F. W. Headquarters, Kansas City, Kans., Barney Yanofsky, editor, announces: "Foreign Service would like to receive human-interest stories, articles, etc., based on experiences while in the service during the World War, or the war with Spain. All manuscripts should be based on actual facts that can be checked up with Government records. However, the articles will have a stronger appeal if written in pleasing fictional form. We are also in the market for short, snappy jokes and humorous verse. Foreign Service is the national publication of the Veterans of Foreign Wars of the United States and a copy is included with each membership." Mr. Yanofsky does not state what rates are paid.

*The Golden West Magazine*, 236 W. Fifty-fifth Street, New York, is a new reprint magazine featuring Western stories. It might be worth investigating as a market for second-serial rights.

*McCall's Magazine*, 236 W. Thirty-seventh Street, New York, states that the great Christian creed of love will be worked out in both its fiction and non-fiction for 1927.

*Tales of Temptation*, 586 Drexel Building, reports that it pays 15 cents a line for love verse of a lurid type, preferably from the woman's point of view.

*Game and Gossip*, 401 Crocker Building, San Francisco, Calif., is a new monthly of social and sporting news and comment. The editor, J. Lawrence Toole, invites contributions on sporting and social activities in California, articles, fiction, verse, and original photographs of well-known people at play and in sport. Payment will be on acceptance but the rates paid are not at hand.

*Overtures* is a magazine of verse scheduled to appear February 1. The editor, Henry Harrison, 76 Elton Street, Brooklyn, N. Y., announces that the publication will be devoted to original poetry reviews, and articles, but no payment.

*Motion Picture Director*, 611 Taft Building, Hollywood, Calif., reports that all of its matter is contributed by motion picture people and that manuscripts are not solicited.

*U. S. Air Service*, Star Building, Washington, D. C., uses descriptive, human-interest, and technical articles on aeronautics, for which it pays  $\frac{1}{2}$  to 1 cent a word on publication.

*The Trained Nurse and Hospital Review*, Lakeside Publishing Co., 468 Fourth Avenue, New York, N. Y., Meta R. Pennock, managing editor, announces: "We pay for all original articles accepted on the basis of exclusive publication. Papers prepared by conventions and meetings are gladly printed simultaneously, to give the ideas wider circulation. Practical descriptions of new nursing methods, devices used in homes and hospitals, or case reports noting therapy, new or old, are always acceptable. Illustrations are desired." A lyric in the hospital field is used occasionally. *Trained Nurse and Hospital Review* pays 1/3 to 1 cent a word on publication with the article length limit 1500 to 3000.

*American Cookery*, formerly the *Boston Cooking School Magazine of Culinary Science and Domestic Economics*, 221 Columbus Avenue, Boston 17, Mass., although stressing that recipes are its most important feature, uses in each issue a poem in its field, usually a page or more long, and articles on household topics. It announces that contributions for its Home Ideas and Economics department are gladly received. "Accepted items will be paid for at reasonable rates."

*Party Magazine* is a new periodical which the Dennison Manufacturing Company, Framingham, Mass., announces that it will start publication soon. It will be devoted to articles on decorations, costumes, games and refreshments.

*Tebbett's Publishing Company*, 630 Tribune Building, New York, announces: "Some months ago we founded the magazine, *Merry-Go-Round*, at Brooksville, Ky., later moving it here. We have just suspended the magazine and would greatly appreciate it if you would give space to that fact, so that writers who might submit manuscripts after this day may be protected."

*The Sportsman*, 19 Arlington Street, Boston, publication of which will begin with the January, 1927, issue, states: "The Sportsman will deal with sport as the recreation of the amateur. It will report, review, interpret, and forecast the full round of interests of the sportsman and will cover the fields of hunting, racing, polo, yachting, golf, tennis, shooting, fishing, horse-breeding, dogs, rowing, football, hockey, aquatics, fencing, winter sports, aviation, etc. Every issue will be featured by articles by nationally known authorities discussing the sports in seasons; it will carry departments conducted by notable experts in their field; the magazine will be richly illustrated with photographs and drawings." Richard E. Danielson is president and editor and Frank A. Eaton, managing editor.

*Extra Money* is a new magazine devoted to the interests of men and women eager to earn extra money. W. D. Boyce, 500 N. Dearborn Street, Chicago, is publisher.

(Continued on Page 29)

THE AUTHOR & JOURNALIST'S  
**Handy Market List of Syndicates**  
JANUARY, 1926

THE following list of syndicates, with statements of their manuscript requirements, has been prepared to meet a demand expressed by many readers. Questionnaires were sent to all of the syndicates, and the responses are set down here for what they may be worth. The names and addresses of several leading syndicates are given with little or no additional information. This is because these concerns failed to return the questionnaire, or because they filled it out incompletely, and it may be taken to imply that they are not interested in getting in touch with writers.

The survey of syndicate manuscript requirements apparently reveals that the field offers few openings for the free-lance writer. Contrary to an idea that seems to prevail, the syndicates are not interested in work by new writers, but in the work of established authors and national figures.

The larger and more successful syndicates, as a rule, obtain their material either through a connection with leading metropolitan newspapers and publishing houses, or by organizing their own staff of feature writers and artists. The contribution submitted by an outside writer has practically no chance with such concerns. A few syndicates express themselves as favorable to the consideration of original material. It is not likely, however, that many sales will result from sending them manuscripts.

A good many self-styled syndicates are, in effect, merely agencies. They submit material placed in their hands to a list of publications, and, if sales result, split the proceeds on an agreed basis with the author. This method is followed by many fly-by-night concerns that are in no position to produce results, but it is also employed by some concerns of good standing.

Taken as a whole, the syndicate field is not worth the attention of the average author; but there are circumstances in which the information here assembled may prove of value, and subscribers are advised to preserve this issue for future reference.

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*George Matthew Adams Service*, 250 Park Avenue, New York, has more active features and others in reserve than it can possibly use and will be unable to consider new ideas "for a good long time," according to the editors.

*Affiliated Press Service*, Takoma Park, Washington, D. C., U. V. Wilcox and W. Raleigh, edi-

tors, reports: "The syndicate field does not offer much opportunity to the novice. We syndicate features, full-page and shorts, and news with a lasting timely angle with photographs. Most of our material is obtained from our own staff and regular writers, but a small part is purchased from free-lance writers. We are in the market for feature articles up to 3000 words, news features any length, news pictures to accompany features and news, financial and scientific material and semi-news having a business angle. The latter would be given special consideration, although we are willing to consider any submitted material. The columnists' market is at present overcrowded. We do not buy fiction of any sort. Payment is made both on acceptance and publication by outright purchase at from 2 to 5 cents a word. We pay mostly on publication, however, except when material is re-written. Occasionally an offer is made."

*Harland H. Allen Feature Service*, 440 Riverside Drive, New York, Mary E. Allen, editor.

*American Press Association*, 225 W. Thirty-ninth Street, New York, uses general newspaper miscellany.

*Arco Newspaper Feature and Fiction Service*, Irvington, N. J., Glen Emmons, editor.

*Appleton Syndicate*, 1922 E. Pacific Street, Philadelphia, Pa.

*Associated Editors, Inc.*, Room 930, 440 S. Dearborn Street, Chicago, W. Boyce Morgan, editor, reports: "Most of our material is obtained from our staff and contributors, but we do buy first serial rights to juvenile short-stories of about 5000 words, juvenile feature articles of 1500 words, and juvenile poems. We also use short financial material, automobile and farm cartoons, and material of interest to mothers. Payment is made the tenth of the month following publication." Rates are not stated.

*Authors Business Bureau*, Fisk Building, Broadway at Fifty-seventh Street, New York, states that it wants published and unpublished material—short-stories and serials suitable for newspaper publication. This firm recently took over *The Hostess Syndicate* and pays 50 per cent of the net sales as royalty.

*Associated Newspapers*, 270 Madison Avenue, New York, H. H. McClure, manager, uses short-stories and short features.

*Audio Service*, 30 N. Dearborn Street, Chicago, Leo H. Fischer, editor.

*Bain News Service*, 255 Canal Street, New York, E. J. Edmonds, editor.

*Bell Syndicate, Inc.*, 154 Nassau Street, New York, Douglas Silver, editor. Uses short-stories and general material.

*Cambridge Associates*, 174 Newbury Street, Boston, reports that it frequently buys feature and news articles about business, finance and allied subjects, in addition to those prepared by its own staff. It also uses work of columnists and comic artists, but does not state what rates are paid. Aaron M. Jones is editor.

*Carroll-Valk Company*, 81 Park Avenue, New York, D. W. Valk, editor.

*Central Press Association*, Cleveland, Ohio, H. A. McNitt, editor.

*Joe Mitchell Chapple Associates, Inc.*, 952 Dorchester Avenue, Boston, J. M. Chapple, editor.

*Chicago Journal of Commerce Syndicate*, 12 E. Grand Avenue, Chicago, A. A. Judd, editor.

*Chicago Tribune Newspaper Syndicate*, Tribune Tower, Chicago, states that it uses general material, paying on acceptance, but undoubtedly obtains most of its material from the *Chicago Tribune*.

*Paul V. Collins Editorial Syndicate*, 86 Home Life Building, Washington, D. C., P. V. Collins, editor.

*Columbia Newspaper Service*, 799 Broadway, New York, is not interested in receiving material from free-lance writers.

*Conde Nast Syndicate*, 19 W. Forty-fourth Street, New York, F. S. Norman, editor.

*Continental Features*, 145 W. Forty-fifth Street, New York, which syndicates news photos of drama, society, theatre, sports, etc., does not consider unsolicited manuscripts, according to the editor, George Halasz.

*Cosmos Newspaper Syndicate*, 70 Fifth Avenue, New York, reports that it purchases first and second serial rights to serials, first and second serial rights to short-stories, original feature articles, jokes, news features and news pictures from free-lance writers as well as from agencies. According to the editor, C. Edgar Brown, "Cosmos Newspaper Syndicate is in the market for anything pertaining to fiction, fashion, comics, politics, both national and international, but no one-time articles are considered. Daily or weekly series only are wanted. We are interested also in seeing the work of columnists and comic artists. Payment is made

mostly on the syndicate basis of 60/40, 50/50, net or gross contracts."

*Couch-Grimes Publishing Company*, 521 Bond Building, Washington, D. C., W. H. Grimes, editor.

*Current News Features, Inc.*, 63 Park Row, New York, solicits material from free-lance writers, according to the editor, Lemuel F. Parton. News features are syndicated mostly, but it will also consider first and second serial rights to serials and good Sunday stories. Payment is sometimes made by outright purchase, but ordinarily on a fifty-fifty basis.

*Current Radio*, American Radio Relay League, Inc., Hartford, Conn., J. M. Clayton, editor.

*Devil Dog Syndicate*, 154 Nassau Street, New York, J. J. Stewart, editor.

*D. P. Syndicate*, Doubleday-Page Co., Garden City, L. I., writes: "We consider unsolicited material, but seldom purchase. Most all of our material is obtained from regular sources. We syndicate distinguished memoirs and novels, but might handle first serial rights to serials and short-stories, news features, and specialized material. We already have a full supply of second-serial rights to serials and short-stories, and feature articles on hand. We sometimes use columns by comic artists. Generally we make a percentage agreement for payment." Ralph H. Graves is editor.

*Editorial Research Reports*, 928 Eighteenth Street, N. W., Washington, D. C., occasionally uses reports on economic and political problems for reference, but not for publication. It desires exhaustive studies of current economics and social problems, paying by outright purchase on acceptance at no fixed rates. The editor, Richard Boeckel, states that he occasionally gives assignments.

*Editor's Feature Service*, 1819 Broadway, New York, W. H. Johnson, editor.

*Editor's Syndicate*, 4 White Street, New York, syndicates general material and that which appeals to young folks of from 16 to 25 years. Payment is made on the salary basis. Paul St. Denys is editor.

*Electricaster Service, Inc.*, 308 Baum Building, Omaha, Nebr., is a newspaper feature, ad-cut and copy service. It wants small features up to 500 words suitable for weekly newspapers, good, snappy humor, unique advertising ideas and plans, photographs which lend themselves to advertising use, comic strip ideas or copy, short stickful comics, short children's verse or stories and new puzzle ideas. Payment is made at rates of  $\frac{1}{2}$  to 2 cents per word and \$1 to \$3 per photo on acceptance. C. F. Wadsworth is editor and C. F. Hodge, manager.

*Fairchild News Service*, 8 E. Thirteenth Street, New York, Melbourne Smith, editor.

*Famous Features Syndicate*, 1819 Broadway, New York, D. S. Garden, editor, writes: "We syndicate material from free-lance writers as well as that obtained from our own staff. Our needs are diversified, but especially we want series based on current news of national importance. We also consider feature articles, first serial rights to serials, first serial rights to short-stories and news features in series. Will also consider scientific or specialized material. We arrange terms of payment with authors."

*Federal Syndicate*, 160 Fifth Avenue, New York, states that it syndicates first serial rights of serials and short-stories, but does not state its methods or rates of payment.

*Giblin Feature Service*, formerly at 414 Rutgers Street, Utica, N. Y., is out of business.

*The Fun Shop*, 1475 Broadway, New York, supplies jokes, skits, verse and epigrams for humorous columns in daily newspapers. Payment is made on acceptance at 25 cents to \$1 a line for verse and \$1 up per contribution for prose. Maxson Foxhall Judell is editor.

*Gilliams Service*, 32 Union Square E., New York, "very seldom purchases material from freelance writers, as most of our material is furnished by correspondents," states the editor, T. F. Gilliams. "We syndicate feature articles, news, and feature photos. Payment is made by outright purchase on acceptance."

*Globe Syndicate*, Room 1406, 701 N. Michigan Avenue, Chicago, sometimes buys photos.

*Graphic Syndicate*, 25 City Hall Place, New York, Peter Finnegan, editor, T. O. Davidson, manager.

*Handy Filler Service*, 141 Drumm Street, San Francisco, Calif., reports that all of its material is furnished by its own staff. It syndicates fillers.

*Haskin Service*, Washington, D. C., which syndicates the Haskin Letter and Answers to Questions feature, is not in the market for material.

*Heinl Radio News Syndicate*, Insurance Building, Washington, D. C., reports that it is not buying anything.

*Holmes News-Photo-Feature Service*, 135 Garrison Avenue, Jersey City, buys new pictures, spot news, general, scientific and theatrical, radio and electrical features. George R. Holmes and M. E. Dollard, editors, write: "Will be glad to look over any material submitted, but return postage must be furnished. Photos supplied must be exclusive, not smaller than 5 by 7 preferred, and glossy finish. We pay on publication and acceptance at standard rates and sometimes consider syndicating on a percentage basis."

*Houghton Mifflin Co. Syndicate Bureau*, 2 Park Street, Boston, Mass., of which W. B. Pratt is editor, uses material only from its own authors.

*International Press Bureau*, 118 N. LaSalle Street, Chicago, has the policy of letting contracts almost entirely to established writers, and unsolicited matter is not wanted.

*International Feature Service*, 246 W. Fifty-ninth Street, New York, Jack Lait, editor, syndicates illustrated scientific material, sensational features and short-stories.

*International Syndicate*, 213-15 Guilford Avenue, Baltimore, Md., R. M. Miller, editor.

*Johnson Features, Inc.*, 1819 Broadway, New York, W. H. Johnson, editor.

*Keystone Feature Syndicate*, 512 Victory Building, Philadelphia, E. C. Cassard, editor.

*Keystone Feature Service*, 801 Federal Street, N. S., Pittsburgh, Pa., purchases short-stories up to 2000 words with love interest and short verse with a humorous twist. Payment is on acceptance, but rates are not stated.

*King Editors Features*, 1170 Broadway, New York, A. Rowden King, editor, writes: "Tell authors to let us see synopsis of thought before actually writing a story. We buy only matter bearing upon retail-store methods of good merchandising practices. We want feature articles on retailing in series, four to twelve in a series, upon phases of some central theme relating to merchandising. Each article should fill about 1 1/4 pages measuring 7 by 10. Payment is usually on a royalty basis."

*King Features Syndicate*, 241 W. Fifty-eighth Street, New York, pays a flat rate on acceptance for first and second serial rights of fiction, feature articles, photographs, short-stories, novelettes and longer fiction.

*Ledger Syndicate*, Independence Square, Philadelphia, John E. Watkins, manager.

*Libertain Newspaper Syndicate*, 2497 N. Gower Street, Hollywood, Calif., does not consider unsolicited material.

*Life Syndicate*, 598 Madison Avenue, New York, W. K. Ziegfeld, manager.

*McNaught Syndicate, Inc.*, 1475 Broadway, New York, "very rarely purchases matter from freelance contributors," according to the editor, Charles B. Driscoll. "We syndicate cartoons and special features, mostly by well-known writers."

*McClure Newspaper Syndicate*, 373 Fourth Avenue, New York, reports that it is not in the market for any kind of material at the present time. Irwin Barbour is general manager.

*Metropolitan Newspaper Service*, 150 Nassau Street, New York, is not in the market for contributions, according to the editor.

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*Minerva News Syndicate*, 15 W. Eighth Street, New York, A. J. Mann, editor.

*National Feature Service*, 4035 New Hampshire Avenue, Washington, D. C., E. Parker, editor, states that most of the material it syndicates is staff written.

*National News Service*, 1328 W. Lycoming Street, Philadelphia, writes: "We are not interested in securing any new features, our organization being quite complete, as it has been for many years. We specialize in rotogravure art supplements, colored comic supplements and Sunday feature pages."

*National Ad-Art Syndicate*, 76 Pratt Street, Hartford, Conn., S. Schwartz, manager, buys art ideas that can be syndicated to newspapers and national advertisers.

*National Newspaper Service*, 326 W. Madison Street, Chicago, L. V. Miller, editor.

*Merit Newspaper Service*, 562 Fifth Avenue, New York, handles first serial rights of novels and general material.

*NEA Service, Inc.*, 1200 W. Third Street, Cleveland, Ohio, is open to the consideration of material by free-lance writers, according to Herbert W. Walker, editor. It buys news features up to 100 words, news pictures, feature articles up to 1000 words and first serial rights of serials up to 100,000 words. Payment is made by outright purchase on acceptance.

*Newspaper Feature Service*, 241 W. Fifty-eighth Street, New York, Alexander Black, editor, uses feature articles, juvenile and adult short fiction.

*New York Allied Press Bureau*, 1475 Broadway, New York, W. R. Auman, editor.

*New York Herald Tribune Syndicate*, 224 W. Fortieth Street, New York, Harry P. Staton, manager.

*New York World Syndicate*, 63 Park Row, New York, F. B. Knapp, manager.

*Ozark News and Feature Service*, 216 Milligan Building, Springfield, Mo., states that it is open to the work of free-lance writers and uses general material. Our previous information has been that it bought no outside material.

*Post Syndicate*, 20 Vesey Street, New York, J. E. Watkins, manager.

*C. C. Powell Newspaper Features*, 141 Drumm Street, San Francisco, which uses features with nation-wide appeal, reports that it will not be open to any new features for some time.

*Premier Syndicate*, 241 W. Fifty-eighth Street, New York, Florence McIntyre, editor.

*Publishers Financial Bureau*, Babson Park, Mass., C. F. Hayes, Jr., manager.

*Putnam Syndicate*, 2 W. Forty-fifth Street, New York, writes: "This is now an author's agency. All our syndicate material is put out through the *George Matthew Adams Service*."

*Readers' Syndicate, Inc.*, 799 Broadway, New York, has been discontinued.

*Register and Tribune Syndicate*, Des Moines, Iowa, obtains a part of its matter from unsolicited submitted manuscripts. H. P. Martin, Jr., states that he syndicates general newspaper features, preferably of a semi-permanent nature. He buys first serial rights of serials of 50,000 words and up, possibly second serial rights of serials, feature articles and specialized material if adapted to general newspaper interest. He also might consider the work of columnists with a view to regular syndication of their material. Payment is made on a royalty basis.

*Science Service, Inc.*, Twenty-first and B Streets, N. W., Washington, D. C., syndicates scientific news features and pictures which it buys by outright purchase on acceptance at 1 cent a word. Its field is the whole of science and all stories must have both news angle and science value. Except in exceptional cases, they should be written in the form, style and length customary in the news pages of a daily paper. Full details of type of material wanted and how it should be prepared will be sent upon request. Watson Davis is editor.

*Service for Authors, Inc.*, 33 W. Forty-second Street, New York, does not buy original material, but syndicates material from magazines, book publishers and its own authors. Leo Margulies, syndicate manager, writes: "Our fiction department is always interested in handling first serial rights of good serials on the commission basis. We are anxious to secure published novels for our English market. We have an opportunity to place short novels in book form in this country. By short novel I mean between 50,000 to 60,000 words in length."

*The Sloan Feature Service*, Irvington-On-Hudson, New York, is not interested in receiving unsolicited manuscripts.

*Smith Service*, 231 Palmetto Street, Brooklyn, N. Y., buys original comics, stories, serials, cartoons, etc., from writers. Methods and rates of payment are not at hand.

*Spot News Service*, 100 Gold Street, New York, is a new syndicate to start business January 1, 1927. It is understood to use comic strips, jokes and general matter.

*Stevenson Radio Syndicate*, 1222 H Street, Northwest, Washington, D. C., writes that it occasionally buys radio feature articles up to 3000 words from free-lance contributors. Payment is made by outright purchase on acceptance at varying rates. Thomas Stevenson, editor, requests

that authors offer the story by letter before submitting it.

*T-Bean Syndicate*, 299 Madison Avenue, New York, Theodora Bean, editor.

*Thompson Feature Service*, 132 W. Thirty-first Street, New York, A. L. Fowle, general manager,

### \$100 Prize for SHORT STORY



Dr. Richard Burton

Write for details. Dr. Richard Burton, "greatest authority of them all," is teaching Short-Story Writing successfully by mail. His students have made many thousands from their work. A real training course—individual criticism of lessons. Send today for booklet, "Short-Story Writing," and learn how to try for the \$100 prize. Special rate and Profit-Sharing Plan.

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**PRICE \$2.50, POSTPAID**

THE AUTHOR & JOURNALIST  
1839 Champa Street. Denver, Colo.

reports: "We buy a part of our material from free-lance authors and will consider feature articles, news features and work of comic artists. We syndicate all kinds of matter." Mr. Fowle fails to mention rates or method of payment.

*Triangle Newspaper Service*, 154 Nassau Street, New York, H. Markel, editor.

*Ullman Feature Service*, Star Building, Washington, D. C., William Ullman, editor.

*U. P. C. News Service, Inc.*, 243 W. Thirty-ninth Street, New York, John T. Flynn, editor.

*Universal Trade Press Syndicate*, 522 Fifth Avenue, New York, writes: "Our organization is more in the nature of a news service than a syndicate, as this term is understood in newspaper circles. Our service is largely through regular news correspondents in cities throughout the country, and these correspondents serve our customers following receipt of definite orders and instructions. However, we are glad to see meritorious, unsolicited manuscripts suitable for class journals, especially the trade and technical journals. It is suggested that those of your readers who would like to establish contacts with trade journals through us communicate first with our news editor for advice as to our present requirements. We buy feature articles of about 2500 words usually, news features (trade) of from 500 to 2500 words and news pictures to go with the trade news. We can use specialized material in the engineering field. We buy by outright purchase on publication at from  $\frac{1}{2}$  to 1 cent per word."

*Urbana Feature Service*, Urbana, Ohio.

*Underwood & Underwood*, news picture division, 242 W. Fifty-fifth Street, New York, occasionally buys distinctive news photographs.

*Christy Walsh Syndicate*, 17 E. Forty-second Street, New York, Christy Walsh, editor, uses popular, current features such as the selection of an all-American football team, etc.

*Western Newspaper Union*, 210 S. Desplaines Street, Chicago, is understood not to use unsolicited material.

*Woman's Page Copy*, Plymouth, Ind., Florence Riddick Boys, writes: "Am not able to use any copy but my own. I write all the material for my syndicate."

*World-Wide News Service*, 333 Washington Street, Boston, is not in the market for material, according to the editor, J. J. Bordan.

*World Color Printing Company*, 701 Lucas Avenue, St. Louis, Mo., Lyman W. Young and Florence Riddick, editors, issues newspaper magazine section.

*The Walton Syndicate*, 2148 Pennsylvania Avenue, N. W., Washington, has been dissolved.

# Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

## A PRESENTATION FORMULA FROM ADVERTISING

**A** NEW YORK editor, once an advertising copy writer, advises his contributors to use the "1-4-3-2" formula.

"It makes," he says, "as good trade journal features as it does newspaper advertisements."

Copy writers east and west use the formula referred to, and for years textbook authorities have approved it. The advertisement writer rates his selling points by strength. The strongest he puts first in his copy, the second strongest last. He arranges points between in ascending order of value 1-4-3, if there are four points in all, 5-4-3, if there are five points, and so on. Demonstrated by the decisive test of advertising response, the "1-4-3-2" formula works. It has become a standard.

The "1-4-3-2" order for points will hold approximately for trade, technical and class feature articles.

Certainly, the most interesting, significant thing we have we should put first. A feeling for our attention and interest problem tells us that. We will have readers only if we arrest them. We must work fast. We win or lose with the average reader in the first 100 words. In advertising writing, some writers figure they win, if at all, in the first ten or twelve words.

Only the best we have is good enough for our feature article lead.

The balance of the formula is frequently violated by experienced business writers. A writer may feel the "1" will not sell the editor, but "1" plus "2" will. What use is "2," he reasons, if the editor never reads it? He places "2" second instead of last. It is read, and the editor buys. Or, with thought for space exigencies, the business writer may carefully present his material in descending order—1, 2, 3, 4. This is an old newspaper method. If the article must be cut, before or after being put in type, it is easy to cut it.

Many feature articles can be most effectively presented with absolute respect for the "1-4-3-2" formula. Always, a rating of points by relative value is a technical help. We want to give minimum elaboration to "4," our less valuable material, and maximum detail to "1."

As here used, "points" have reference to the logical main subdivisions of our feature material, the development of which will vary from a single

paragraph to several, perhaps numerous, paragraphs.

## CUT HIS RATE—AND BETTERED MAGAZINE

**"I** AM changing from publication to acceptance payment," wrote Sam Spaulding, publisher and editor of *How to Sell*, Chicago. "I am dropping my base rate simultaneously from 1 cent to one-half cent. What do you think of the idea?"

"You can't get away with one-half cent, Sam," we replied, "but you can with four-fifths of a cent or three-fourths of a cent. Any month in the year, under ordinary circumstances, those rates *cash*, will buy as much as one cent, indefinite publication, will."

Spaulding may have counselled with others, or tried out his one-half cent—we don't know. At any rate, for several months now he has been on the three-fourths of a cent, cash, basis. And his magazine, in editorial contents, is better than ever before. It was always good.

A dollar cash is only a trifle more than a dollar deferred six months (three cents more, at 6 per cent interest), but repeatedly it will buy, skillfully used, 10 to 35 per cent more. It will buy perhaps what cannot be bought at all on terms.

In the trade, technical and class publication field, an editor can substantially increase his supply of material submitted for selection, and the average quality, by introducing an acceptance system approximating cash payment. He can take his profit as he wishes—in equal service purchased for less, or better service obtained at an unchanged rate.

Incidentally, the individual editor introducing acceptance payment stimulates the development of professional writers. Even among the best and strongest trade and technical magazines, publication payment is now standard practice. A successful writer serving these must accumulate working capital of \$1000 minimum in manuscripts and accounts. If his success is considerable, he must have several thousand dollars invested.

It is easy to realize how financial qualifications prevent the development of much embryo ability in trade journalism. A general system of acceptance payment, reducing the capital required to a third or less now demanded, would quickly be reflected in a profession of more and better writers.

## "TAKING CARE" OF CORRESPONDENTS

**A** BUSINESS writer, to illustrate, produces 40,000 words for a single magazine or a

market group. His average net rate on the whole, to be learned exactly when the pool ends and approximately probably long before, is what must influence him.

It is simple arithmetic. He may deal with one market group taking an average of 7 articles in 8, at \$6 per thousand. He nets \$5.25 per thousand. With another group, rates are uniformly \$10—but he sells only 3 articles in 8. His net is under \$4. Sensibly, he gives the \$6 market preference.

It can be put down as writing trade economics that the greater the proportion of a writer's submissions a single market or group buys, the lower the rate at which it can buy, or for an unchanged rate the better the quality it can obtain.

Several facts follow. It is "good buying" for editors to anticipate and prevent writers' marketing mistakes. Editors can do this through adequately frequent and detailed statements of needs. It is "good buying" to buy whenever practical (and it often is) series instead of single articles; a year's service instead of a month's. It is "good buying" to develop a picked list of contributors, working in close and continuous contact with each one.

"Taking care" of correspondents," was the way a Los Angeles trade journal editor summed it all up. He ought to believe in the idea, because through his policies he has bought quantities of \$10 material at lower rates.

#### TRADE NEWS BONUS PLANS

**W**ESTERN Highways Builder, of Los Angeles, has a trade news bonus plan which works out, we understand, with mutual satisfaction to magazine and correspondent.

A correspondent is given a small fixed monthly bonus, say \$7.50, irrespective of the quantity of his published material. For news and features used, he receives a standard space rate, approximating half a cent.

Local correspondents of trade, technical and class publications are eternally in epistolary conflict with editors over news letters badly cut or omitted altogether. The editors have a plausible defense, the feast or famine condition frequently associated with news material supply. For one issue, they may have to develop fillers at the last minute; the next month, they have three galleys to place, and the forms full.

A growing number of magazines are introducing the bonus plan. It has proved successful in operation, and we believe any publisher can afford to use it, deriving equal benefits with the correspondent. *AUTHOR & JOURNALIST* readers with trade news connections not financially satisfactory might, before surrendering them, propose the bonus plan.

#### WANTED: A \$5 WORD-COUNTER

Improved typewriter word-counters, retailing

for about \$25, are aggressively advertised in the business appliance press, their value to writers among others suggested. The telegraph companies and news services have used word-counters for years. They will not be extensively adopted by writers at \$25. A \$5 word-counter would "go."

#### AN HEROIC FIGURE IN TRADE JOURNALISM

**S**AM SPAULDING, mentioned earlier in these notes, is an heroic figure in contemporary trade journalism. He has had for years and years incredible handicaps of physical deformity and pain, and has fought, fought, with a smiling, flawless courage which has made believers of infidels. We have met hard-boiled men, but none yet who could meet Sam Spaulding and come away without humility.

In a room with a window, a rented desk, and little else, Sam Spaulding started *How to Sell* six years ago. A publishing miracle followed. There may have been a trade journal before which grew more amazingly than Sam's, but the department editor hasn't heard of it. *How to Sell* has 150,000 circulation, advertising patronage truly called enormous, and reader confidence and following which is a beautiful tribute to Spaulding's pen. Sam can write.

When the department editor requires inspiration, he doesn't seek a book on will-power or personality. He picks up *How to Sell*. He turns his thoughts to Sam Spaulding.

Of course, an editor like Sam is friendly, helpful, to writers. A good handful who read this, we'll wager, have had his counselling letters, on brown paper, Sam's face at the top and the heading, in Sam's writing, "Samimself Says,"—a caption originally created for his editorial page, but extended for letterhead use. If he tried, Sam Spaulding couldn't write a line without endowing it with his personality—and his personality is the kind writers take to. That's important, too!

#### Literary Market Tips

*In the Trade, Technical, and Class Journal Field*

*Signs of the Times*, 1207 Sycamore Street, Cincinnati, uses articles on signs and outdoor advertising dealing with the actual use to which such mediums are put in successful and economical merchandising. Articles should be from 500 to 1500 words in length. The editor, E. Thomas Kelley, does not state what rates are paid.

*Restaurant News & Management*, 326 W. Madison Street, Chicago, is in the market for articles on restaurant problems with the "How" slant, of 100 to 1500 words in length, and articles that can qualify as representing an exchange of ideas among restaurant men. A minimum of 1 cent per word on acceptance is paid for such material, which should be outlined to the managing editor, Ray Fling, before being written.

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North Carolina Real Estate and Building Record, K-S Publishing Company, High Point, N. C., appeared December 10. It is devoted to real-estate and building news of that state and is edited by H. W. Kronheimer, former publisher of the *Southern Furniture Journal*.

Jack L. Baker, Route 2, Cooper, Texas, writes: "Please tell your readers that I will purchase for cash on acceptance several hundred farm photographs of 1926 gardens, beautiful country homes, lawns, flowers, roadside markets, mixing concrete on the farm, concrete driveways, country stuccoed homes, all kinds of fruit trees, orchards, etc., hogs, poultry, poultry demonstrations, baby chicks, hogging down corn, all kinds of livestock, radios in the farm home, pretty shrubbery, flowers (especially peonies), in fact, most any pictures that would be of interest to the farmer and his family. I would prefer all pictures to be as near postcard size as possible so that they may be easily mailed in a No. 10 or 11 envelope. I will welcome all who operate their own cameras and can turn out good work, especially professional photographers and agricultural development agents and county agents. I will pay from 25 cents to \$1.50 each for photographs accepted. Don't forget to inclose a stamped self-addressed envelope or stamps for return of those unsuited to my needs."

*The Mississippi Motorist* made its appearance with the October issue. It is published by the Mississippi Motorists Association at Gulfport, Miss. F. J. Kroulik is editor and publisher.

*Southern Trade Press Syndicate*, Atlanta, Ga., is said by contributors to be slow in reporting on material.

*Electrical West* will be the new title of the *Journal of Electricity*, 883 Mission Street, San Francisco, Calif., effective January 1, 1927. The magazine will be published monthly instead of semi-monthly as in the past.

*Food Profits*, 326 W. Madison Street, Chicago, "buys articles of from 1000 to 2500 words on the food end of hotel work," according to the managing editor, Ray Fling. "Such articles should be outlined by letter to the editor before being written. *Food Profits* is the 'Back-of-the-House' section of *Hotel Management*, 342 Madison Avenue, New York. Payment is made on acceptance at a minimum of 1 cent a word."

*Industrial Retail Stores*, formerly known as *Commissary*, 383 Madison Avenue, New York, "pays from  $\frac{1}{2}$  to 1 cent a word for feature articles, the rate depending upon how much editorial work is required to prepare them for actual publication. Payment is made," announce the editors, "on the number of words in published article. We pay from \$1 to \$3 for photographs and 40 cents a column inch for news accepted. Payment for all material is made on date of publication, or in no case later than thirty days after acceptance. Fea-

ture articles should be from 750 to 1500 words in length. These articles must feature company or employee-owned stories; i. e., stores operated by coal or metal mining companies, lumbering concerns, or general industrial units for the benefit of their own employees. No articles about independent retail stores will be considered." Louis Spilman is editor.

*Gay Brothers*, Niagara Falls, Ont., issue a house organ in connection with their candy department, and welcome contributions. They are said to pay well, and prefer the writer to set a price on his material.

*The Merchants' Journal and Commerce*, Richmond, Va., has been reorganized by its owner and publisher, Norman H. Johnson. Mr. Johnson will hereafter direct the editorial department.

*Power Plant Engineering*, a trade journal published twice monthly by the Technical Publishing Co., 537 S. Dearborn Street, Chicago, desires technical articles on power plants and operation, for which it pays at the rate of \$7.50 per thousand words on publication.

*The Pacific Caterer*, 6627 White Building, Seattle, Wash., does not use unsolicited material.

*Motor World Wholesale*, Philadelphia, was changed from a weekly to a monthly publication, beginning with the December 10th issue.

*American Locksmith and Safe Expert* is a new publication of the Lightner Publishing Corporation of Chicago.

*The Farm Journal Merchants' Supplement*, Philadelphia, published monthly by *The Farm Journal*, is a trade magazine for retail merchants in small towns and cities, edited by Edward Williams. Payment is made on acceptance at 1 cent a word or better.

*The Radio Dealer*, 10 E. Thirty-ninth Street, New York, has a department in which "dollar pullers" are used each month. Payment at the rate of \$1 each is made for all acceptable ideas on how to sell radio receiving sets at retail. A first prize of \$15, a second of \$10 and a third of \$5 are awarded each month for the best.

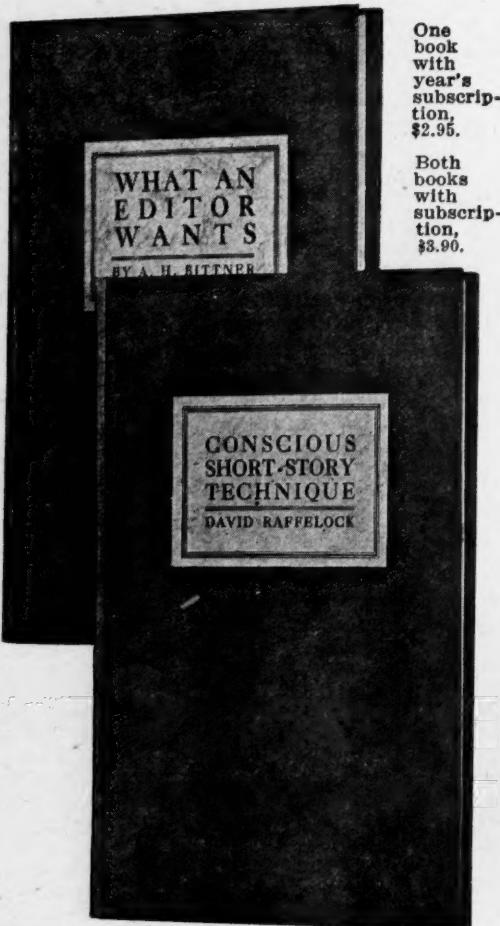
*Hardware and House Furnishing Goods*, 255 Ivy Street, Atlanta, Ga., has been enlarged and is buying more stories of Southern dealers.

*Southern Hardware*, 1020 Grant Building, Atlanta, is the name of the publication formerly known as *Southern Hardware and Implement Journal*.

*Concrete*, 139 N. Clark Street, Chicago, buys news items for its Men and Mills department. News must be of men and mills in the concrete industry.

H. S. Vorhis has recently taken over the editorship of *The Inland Merchant*, 1170 Broadway, New York City.

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WRITERS**



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**WHAT AN EDITOR WANTS.** Postpaid, \$1.10  
By A. H. Bittner, Associate Editor, The Frontier.

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**Other Recommendations, and Prices Postpaid.**  
Fundamentals of Fiction Writing, Arthur Sullivan  
Hoffman. \$2.15.  
Fiction Writers On Fiction Writing, Hoffman.  
\$2.65.  
Plotting the Short-Story, Culpepper Chun. \$1.10.  
The 36 Dramatic Situations, Polti. \$1.65.  
Writing to Sell, Edwin Wildman. \$2.15.  
The Business of Writing, Holliday and Van Rensselaer. \$2.15.

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Single copies 25 cents \$3.00 a year  
Write for special offers

**THE WRITER'S MONTHLY**, Dept. 63  
Springfield, Mass.

## Literary Market Tips

(Continued from Page 19)

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*The Horseshoe World*, London, Ohio, cares not so much for general articles as for those dealing with horseshoe pitching clubs, news items, etc. It is overstocked, and reports are likely to be slow. Payment is at about  $\frac{3}{4}$  cent a word on publication.

*Catholic Young People's Friend*, 2001 Devon Avenue, Chicago, is overstocked, but still takes unusually desirable offerings. Payment is on acceptance, but checks are small, only a dollar or two for six or seven hundred words.

Correspondence sent to *Spice O'Life*, Jamaica, L. I., N. Y., is returned marked "Unknown, No such publication in Jamaica," although manuscripts and letters mailed to it several weeks previously, bearing a return address, were not returned.

*Poultry Tribune*, Mt. Morris, Ill., which claims to pay for material on acceptance, is reported by a contributor to be slow in paying for material.

*Better Homes and Gardens*, Des Moines, Iowa, announces that it wants contributions to a department captioned "Dad's Practical Pointers," conducted by Dale R. Van Horn. Payment is promised for brief descriptions of something done or made in a novel, practical way. Most of the articles used are illustrated by drawings or photographs.

*The Denver & Rio Grande Western Magazine*, Denver, Colo., has been discontinued.

*Wayne G. Haisley*, former managing editor of *College Comics* at the New York editorial office at 152 W. Forty-second Street, writes in reference to the contributors having material on hand with *College Comics* that had not been accepted or rejected at the time of the bankruptcy: "On November 18, 1926, I finished mailing from New York City all manuscripts and art work on hand at the New York City editorial office of *College Comics* that had not been definitely accepted before the bankruptcy, returning every item to the contributors. Everything on hand was mailed back, whether accompanied by postage, return envelopes, or neither. Thus, if any contributor still has material submitted the New York office of *College Comics* that has not been returned, I think he may assume that one of three things has happened to it: It may have been sent to the New York City office and then sent to the Chicago office for further consideration, in which case it must be recovered from the Chicago office; it may have been accepted by this office (the New York City office) or by the Chicago office, in which case the contributor should have received a regular acceptance slip notifying him of the fact before the bankruptcy; it may have been lost in the mails. As to how to get stuff back from the Chicago receiver or trustee, I can only say that in my own

case I have worked since July 30 or thereabouts trying to get back hundreds of dollars' worth of my own submitted material, without result to date. I identified my material manuscript by manuscript, employed a lawyer to make that request and others in the proper form, and devoted endless efforts to work, but my net result is two or three unsatisfactory letters. However, if any writer should have something missing and want to try, the receiver for the company was Mr. Edwin D. Buell, 105 W. Monroe Street, Chicago, and I shall be glad to assist any writer who calls on me." J. M. Spadea, now editor of *College Stories*, also writes in regard to the former *College Comics*: "I should like to have it known that I personally have done a great deal to see that all contributors were taken care of—I know that many manuscripts have been returned because of my efforts. I know that the New York Office had thousands of items on hand, and they were held here for release, pending advice from the receiver, as the minute a company is in hands of receivers, the former employees have no further rights. Since the receivership, we have obtained permission to return manuscripts. I have even asked to allow my brother, who is in Chicago, access to the western office of *College Comics*, to return manuscripts. This was done."

*The Weekly Gazette*, 104 Shoe Lane, London, England, ceased publication early last year, and is now merged into one page of the *Westminster Gazette*.

*The New South*, 817 Provident Building, Chattanooga, Tenn., is a new periodical using serials, short-stories, inspirational articles, and general material covering southern activities. Paul Severence is editor.

*The British American*, 542 S. Dearborn Street, Chicago, informs a contributor that it "is contested with material."

*The Ladies' Home Journal*, Independence Square, Philadelphia, announces that it has more new names on its list of short-story writers for 1927 than it has ever presented before in the same length of time.

*The Sunday Companion*, Fleetway House, Farringdon Street, London, England, uses serials and short-stories of high moral tone, also poems and short illustrated articles of both religious and general interest. It conducts a number of departments. Among these are: Half Hours in the Garden, Among the Great and Wise, Our Boys and Girls, Profitable Poultry Keeping, and a new feature, In Nature's Wonderland. The captions of these departments indicate the kind of material used.

*The Wheel*, the Studebaker Corporation, South Bend, Ind., uses illustrated articles dealing with motor trips and everything of interest to owners of Studebaker cars.

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*The Buick Bulletin*, published monthly by the sales department of the Buick Motor Co., Flint, Mich., E. T. Strong, general sales manager and managing editor, uses some illustrated fiction short-stories, Buick-testimonial photos, etc. It does not use jokes or verse.

*Locomotive Firemen and Enginemen's Magazine*, 2112 E. Forty-second Street, Cleveland, published by the Brotherhood of Locomotive Firemen and Enginemen, John F. McNamee, editor, uses some good fiction with a railroad flavor, and a great many articles, illustrated and unillustrated, dealing with railroad news and other matters of interest to railroad men.

*All Boys Magazine*, 116 W. Thirty-ninth Street, New York, has suspended publication.

*Radio Listeners' Guide and Call Book* combined with *Radio Review*, is published quarterly from 53 Park Place, New York. It is in the market for "articles on technical matters of radio for the everyday radio listener and enthusiast, not exceeding 2500 words," according to the editor, S. Gernsback. "Material should contain practical information in everyday, understandable language on either construction of radio sets and apparatus or hints on maintenance and operation. We do not want strictly technical theories for the seasoned radio engineer. Payment is made on publication at 1 cent a word and \$1 for photos."

*Church Management*, 626 Huron Road, Cleveland, O., uses articles on church administration of 1500 to 2000 words. These articles may deal with executive problems, publicity, organization of societies, or methods of conducting worship. Shorter articles of 600 to 1000 words are always in demand. Studies of thoroughness rather than sensational features are needed. No short-stories, poetry, religious or other essays or jokes are wanted. Payment is made on publication at from  $\frac{1}{2}$  cent a word. William H. Leach is editor.

*The Christian Century*, 440 S. Dearborn Street, Chicago, is not in the market for material.

*Pageant Publishing Company*, 1208 S. Hill Street, Los Angeles, Cal., according to a contributor, considers religious plays and pageants, paying cash for acceptable manuscripts.

*Motor Life*, 523 Plymouth Court, Chicago, now covers "Land, air, and water." Its editorial program for the motorist, according to current announcement, consists of "More, better and wider roads, segregation of highways for trucks and pleasure cars, elimination of all grade crossings, effective punishment of reckless drivers, uniform state legislation for regulation of highways and removal of unsightly billboards and stands from the highways."

*The Grit Publishing Company*, Williamsport, Pa., writes to a contributor that at present it is overstocked.

*The United American*, a magazine of good citizenship, is published monthly by the Northman Publishing Co., Labbe Building, 227½ Washington Street, Portland, Ore., "in the interest of Americanization and adult education," H. J. Lango is editor. "The editor will be glad to consider contributions," it announces.

*The North American Review* has been sold to Walter Butler Mahony, New York lawyer and writer on economics, by George Harvey, ex-ambassador to the court of St. James, who has been its editor for 28 years. The sale became effective with the December issue.

*The American Produce Grower* is a new magazine to be issued by the International Trade Press, Inc., Chicago.

*St. Nicholas*, 353 Fourth Avenue, New York, announces that it is greatly over-supplied with material of every sort.

*The Boston Evening Transcript*, Boston, Mass., informs a contributor that it does not pay for original poetry which it prints."

*The American Motorist*, Pennsylvania Avenue at Seventeenth Street, Washington, D. C., informs a contributor: "Usually our rates are  $2\frac{1}{2}$  cents a word, but, of course, if the article requires a great amount of re-editing the rates are lower."

*The Square Deal*, Fifteenth and Walnut Streets, Des Moines, Ia., "is furnished with an abundance of material of all kinds voluntarily by its readers and we have never found it necessary to obtain material from outside sources," according to the editor, Jule Gordon.

*The Sunday School Times*, 1031 Walnut Street, Philadelphia, reports it is now paying  $\frac{1}{2}$  cent up for material on acceptance.

*Square and Compass*, 115 Genesee Street, Utica, New York, reports that it is not in the market for material just now, for "we are devoting ourselves solely to news features."

*Outdoor Recreation*, Mt. Morris, Ill., reports: "We are overstocked and are rejecting practically everything offered."

*Hunter-Trader-Trapper*, 386 S. Fourth Street, Columbus, Ohio, reports that it is still overstocked with material.

*Kindergarten-Primary Magazine*, 276 River Street, Manistee, Mich., reports that it is overstocked.

*Dog World*, 1922 Lake Street, Chicago, reports that it will not be in the market for manuscripts or illustrations for the next six months, as it is well stocked. Dog World states that it ordinarily pays 2 cents a word on acceptance for material. Fiction is not used, or articles founded on theory and not observed facts.

# THE S. T. C. NEWS

A Page of Comment and Gossip About the Simplified Training Course and Fiction Writing Topics in General

VOL. IV, No. 1

JANUARY, 1927

EDITED BY DAVID RAFFELOCK

## MANY NEW SALES

### S. T. C. Students Receive Acceptances From Large Variety of Magazines

The list of sales made by students of the Simplified Training Course is mounting up to a very considerable figure. If all these stories were to be printed in an anthology, several good-sized volumes would be necessary. Some of the more recent sales by S. T. C. students were made by the following:

Willis Jones to the Century Company, George H. Hoffman to Macfadden Publications, F. L. Benscoter to Ace High, James W. Routh to Clues, Cushing Wright to Elks Magazine and Zest, and Robert B. Harris to Everybody's.

All types of material are sold by S. T. C. students, for they find the training helpful in writing articles, essays and other types of fiction. While the Simplified Training Course is designed to give professional training in writing and is not intended for a general educational course, many students have enrolled for the training because of its excellent mental training. They have found that the S. T. C. made them more alert, enabled them to attain a better and more profound understanding of literature and that it has in general made them more analytical and ingenuous.

### From S. T. C. Files

The course is every bit what it is advertised to be. I find that the analysis, especially, is a big help in aiding me to understand the value of struggle in creating interest and drama.—L. E. D., Huntington, Ind.

When I read a well-known work on short-story writing by a prominent instructor, and then read over the S. T. C., I wondered how men could miss the real gist of the matter in not getting it down as clearly as you have.—C. L. B., Hinsdale, Pa.

I like the way you criticize assignments. You tell one where and what the mistakes are, why they are wrong and how to correct them. That is what I want.—Dr. M. M. H., Orange, Calif.

Theodore Dreiser's "An American Tragedy" has been sold to the moving pictures and shortly will have its premier in New York. Following this unusual announcement comes the statement that "Jurgen" by James Branch Cabell will be produced on the stage under the direction of Norman Bel Geddes.

Dreiser's "The Genius" and also Cabell's "Jurgen" were suppressed. It is interesting to note that both of these books were later reissued and acclaimed, having thoroughly overcome the stigma of suppression.

### A Few Words of Gossip With the Editor

Happy New Year! It is a greater pleasure than ever this year to extend greetings to the hundreds of writers who have come to The Author & Journalist for assistance or for instruction.

This year the S. T. C.'s greetings extend around the globe, for students are to be found in every portion of the world. We are proud of The Author & Journalist's Simplified Training Course following. The S. T. C. has rallied to it the serious writers who are going about the realization of their ambition in a spirited and energetic manner.

It is a pleasure to work with men and women of this type. They are the ones who are going to succeed, who tomorrow will fill the contents pages of the magazines.

The Simplified Training Course is not easy; the training is extensive and intensive. The dilettantes and the sluggard do not enroll for it. But those who want to work to succeed find in the S. T. C. all they could ask for. The two work remarkably together and that is why so many S. T. C. students are selling to the fiction magazines today.

It has been a fine year for S. T. C. students and their instructors. It is with real feeling that they say "a happy and prosperous New Year to you!"

### STUDENT DEFENDS S. T. C.

In The Author & Journalist for March, on the page devoted to S. T. C. news, I read a short article under the heading, "A Few Words of Gossip with the Editor," in which was printed an unkind criticism of the S. T. C. by a student who demanded cancellation of his enrollment.

I also am a student, and I have learned that you cannot get out of anything what you do not put into it—mainly, interest.

So far, I have had but two of the lesson groups, but in those two I have received so much more than "five dollars worth" that I must express my appreciation—especially, since a "knocker" uses his "hammer." Even though I never succeed in writing salable stories, I shall never regret the "price I paid."

The effort alone is fascinating. I begrudge every moment that I must "waste" in anything else but writing, but woe is me! "everything else" demands so much of my time. Evidently the only thing the critical student was thinking of was the dollar, and he can't expect to write when a dollar sign intrudes.

Let him go. He'll never make a writer anyway . . . And the rest of us will raise our glasses of orange juice and say, "Here's to the S. T. C. Long may it thrive for those who care."

### HOW WRITERS WORK

The report that Mr. Galsworthy found a recent stay in the desert of Arizona so inspiring that he wrote there a new play and a couple of stories links him somewhat unexpectedly with Robert Hichens, who also finds the desert—preferably the Sahara—the best breeding ground for ideas.

For the comfort of aspiring authors to whom deserts are inaccessible, however, it may be recalled how different have been the circumstances in which other writers have found inspiration. Bernard Shaw, like Victor Hugo, wrote much of his early work on the tops of busses, while Lewis Morris and Sir William Watson found inspiration on the London subway.

Byron loved to write on horseback; Dickens could write almost anywhere; Swinburne conceived the idea of one famous poem, and made notes of it, in his bath; Mark Twain, Jules Verne and James Thomson—a most diverse trio—found writing easiest in bed; while Bulwer Lytton woed the muses stretched on a luxurious divan in a heavily scented room in Park Lane. Stephen Leacock has declared that his best inspirations have come when walking in the Zoological Gardens.—Oregon Journal.

### Echo From Writers' Colony

Although The Author & Journalist's first annual Summer Writers' Colony and School has long been closed, echoes still reverberate of the profitable and pleasant time had by writers who attended. The following excerpt is from a letter by a writer who spent the entire six-weeks term at the Colony:

I point to three stories as evidence that my time wasn't wasted at the Writers' Colony. I am sure, if you could read them, you would agree that I had absorbed something. Problems that were insuperable now cease to be problems at all. I learned a very great deal, so much, in fact, that it almost revolutionized my methods of work. No period in my life has been fraught with a greater increase of useful knowledge. You deserve the success I am sure will attend you in this summer work in seasons to come. For my own part, if, at any time you want me to recommend this course, I shall be only to glad to do so.—D. T. D., Los Angeles, Calif.

James Stevens, author of "Brawnyman," says the cowboy of fiction is greatly overrated. He says he is not as much of a he-man as the logger, and that his life is not one-tenth as perilous as that of the structural iron worker of the cities.

## Prize Contests

Hart Schaffner & Marx announce their annual awards, totaling \$2000, for the best studies in the economic field. Class A includes any resident of the United States or Canada. In this class a first prize of \$1000 and a second prize of \$500 will be given. Class B includes undergraduates of any American college. A prize of \$300 and a second prize of \$200 will be awarded in this class. Subjects for studies are suggested but any other subject may be chosen, if approved by the committee. Manuscripts should be inscribed with an assumed name, the class in which they are presented, and accompanied by a sealed envelope giving the real name and address of the competitor, together with any degree or distinctions already obtained. No paper is eligible which has been printed or published in a form to disclose the identity of the author before the award shall have been made. Competitors in Class B should add the name of the institution in which they are studying. Entries should be sent on or before June 1, 1927, to J. Laurence Laughlin, University of Chicago, who will also give further particulars and a list of subjects approved by the committee.

The *National Republic*, National Essay Department, 425 Tenth Street, N. W., Washington, D. C., announces a prize award of \$500 to the high school student who writes the best essay on "The American Constitution," and a similar award of \$500 to grade students for the best essay on the same subject. A \$50 prize will be awarded the high school and the grade teacher nominated by the winners of the \$500 prizes. Engraved honor medals will be awarded to the students of each of the two described classes in each state who submit the best essays. An American flag will be awarded to each school in every state represented by a winning contestant. In order to be eligible for the contest, participants must file a notice of intention to compete with the *National Republic* before January 15, 1927, and all essays must be in the mails on or before February 28, 1927. Essays are limited to 1500 words and name, address, name of school, name of teacher nominated for the \$50 award, and in case of graded schools, age of contestant, must be filed by each entrant, both in entering the contest and in submitting the essay. The manuscript may be written about the history of the Constitution, the underlying principles of the Constitution, the importance of preserving it, the advantages of the form of government provided by it as compared with other forms, the character of the man who wrote the Constitution or any phase in that connection. Help from other persons in the actual composition of these essays is forbidden.

The Poetry Society of South Carolina, 62 Broad Street, Charleston, S. C., announces two poetry contests. The Caroline Sinkler prize of \$50 will

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## Little Letters

## ON SCREEN WRITING

## NO. 9

The Authors' League Bulletin  
Reports in Recent Issue:

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## Judging of Prize Contests

The editors of *The Author & Journalist* are frequently called upon to serve as judges in prize contests for local organizations and literary clubs. We are glad to respond to requests of this nature and to render judgment conscientiously and impartially. Because of the time involved, it has been found necessary to charge a nominal fee for the service. For verse competitions, this fee usually is 25 cents a manuscript; for prose competitions it is 50 cents a manuscript for word limits less than 2000, 75 cents up to 4000; \$1.00 up to 6000. A letter of comment on the prize-winners and near prize-winners is included.

*"The members of the club were unanimous in their expressions of satisfaction at your estimate of the material we sent you. Please accept our thanks for your generous criticism. We hope that you will act as judge again next year."—Detroit Women Writers' Club.*

be given for the best book of poems published by a Southern writer during the current year. The Mrs. Craig Barrow prize of \$100 is offered for the best original poem of not over 100 lines submitted. Citizens in the states of Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Texas, Virginia and West Virginia only are eligible to take part in the contests. Each book for the Caroline Sinkler prize should be addressed to that effect and should be accompanied by a statement of resident citizenship of the author. Poems for the Mrs. Craig Barrow contest should be unpublished, not copyrighted, and submitted anonymously. They should be accompanied by a stamped, return addressed envelope. The winning poem becomes the property of the Poetry Society. Entries for both contests should be in the hands of the Poetry Society by February 28, 1927.

*Better Homes and Gardens*, Des Moines, Iowa, makes the following announcement in its Poultry Department: "Write us about your poultry experience and send us pictures of your flock. We will pay for every one used in this department."

*W. B. Forshay Company, Inc.*, managers of the People's Light and Power Corporation of New York, announces a contest in which a first prize of \$2500, a second of \$1000, a third of \$500, and ten prizes of \$100 each will be awarded for the best forms of advertising. Submitted material may be either a series of newspaper advertisements, a folder, single booklet, slogan, or other form, advertising the Foshay Company's business of owning and operating its own industrial companies,

public utilities and selling of the securities of these companies. Every advertisement should carry the Foshay border, signature, and slogan: "All your money—All the time—On time." Copy should be centered on one dominant thought. All material must be original, but may or may not be illustrated. On payment of the advertising awards, the Foshay Company will acquire all rights to the winning advertisements, which will be used to advertise the company in the twelve states in which it operates. Submitted matter should be sent to the Contest Editor, W. B. Foshay Company, 826 Second Avenue South, Minneapolis, Minn., not later than April 30, 1927. Winners will be announced June 1, 1927. Contestants are not limited to any number of entries. The company reserves the right to acquire rights of any advertisements submitted upon payment to the author of a sum decided upon by the judges.

In a column entitled *The Inquiring Photographer*, *The News*, 25 Park Place, New York, announces that it will pay \$5 for every question submitted and used in the column. The column is headed, "The Inquiring Photographer; Every Day He Asks a Question and Pictures Those Questioned."

*Small, Maynard & Company, Inc.*, 41 Mt. Vernon Street, Boston, offers a first prize of \$350, a second of \$100 and a third of \$50 for the three best summaries or synopses of Thames Williamson's current story, "The Man Who Cannot Die." Synopses must be not longer than 200 words, typewritten, double-spaced, with name and address in the upper left-hand corner. None will be returned. The synopsis should not consider style, but include as fully as possible the plot of the story. No person may submit more than one entry. The contest closes April 20, 1927, and awards will be announced as early as possible. Address communications to American Panorama Editor, *Small, Maynard & Company*, Boston.

*College Humor*, 1050 N. LaSalle Street, Chicago, announces that it will pay \$5 for acceptable contributions for its "In My Day" department of reminiscences of college life. "Nothing since the war" is wanted for this page.

*Life*, 598 Madison Avenue, New York, announces a weekly competition in which it offers a prize of \$50 and five prizes of \$10 each for answers in an "Alibi Contest." A picture and situation are given each week for which contestants are to write alibis.

*Radio Digest*, 510 N. Dearborn Street, Chicago, Ill., announces \$26,000 in prizes in a Whozit Contest, identifying photos of announcers and artists from twenty-four broadcasters in the United States and Canada.

*The Daily News*, 25 Park Place, New York, announces that it will pay \$1 for each childish saying it prints. Send manuscripts to "Bright Sayings" editor.